

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JANUARY 15, 1994

## Heat's On Stores To Rethink Sales Of Gangsta Rap

■ BY ED CHRISTMAN

NEW YORK—With the controversy heating up over themes expressed in gangsta rap recordings, music retailers once more find themselves caught between those who would like to ban such albums and those seeking to defend freedom of expression.

In Washington, D.C., the National Political Congress of Black (Continued on page 65)

## Modern Rock Radio Branching Out Format Offshoots Mix Fresh With Familiar

■ BY ERIC BOEHLERT

NEW YORK—If radio builds it, it will fragment.

This broadcasting truism has been the catalyst behind the birth of many new formats over the years as broad genres like rock, urban, and adult contemporary have splintered. Now it has resulted in the splintering of another format—modern rock.

Not surprisingly, modern rock's fragmentation comes at a time when the format is enjoying its greatest listener success and intense label attention. Last summer, modern rock stations logged their best showing ever in the Billboard/

Arbitron national format ratings, which track audience size by format (Billboard, Nov. 27, 1993).

Today, no fewer than four distinct modern rock sounds exist:

- Heritage modern rockers are

artists include the Lemonheads, 10,000 Maniacs, and R.E.M.

• Modern-leaning top 40s are those major-market pop stations that find a home for both the Smashing Pumpkins and Mariah Carey.

• Classic modern rock stations are new modern rock outlets that, along with new releases, rely heavily on modern rock oldies, such as Soft Cell's "Tainted Love."

That list does not include two other distinct subsets: traditional college radio rockers and newer alt-alternative stations, which offer progressive music with a folkie feel (Billboard, May 22, 1993).

Label representatives applaud the format's latest moves as offering critical new mainstream outlets (Continued on page 63)



DEAD CAN DANCE

the format pioneers that continue to play deep album cuts, occasional B-sides, and imports. Core artists include Nirvana, U2, and the Pixies.

• Top 40/modern rock is a new breed of alternative stations that spin singles in heavy rotation. Core

U2

## Hunt For 'Next Big Thing' Unearths Ska Underground

■ BY KRISTIN LIEB

BOSTON—The music industry's ongoing hunt for "the next big thing" often plows up underground cultures. For decades, ska, the progenitor of reggae, went unnoticed by mainstream America. But with the resurgence of reggae in the form of dancehall and punk in the form of grunge, ska has been eliciting underground exploration. Now the genre appears ready to thrive.

Ska hit big in England in the

wake of punk, but it never really crossed the Atlantic. A few dedicated fans caught on in the U.S.; though, and turned the Jamaican-British import into an American subculture. For more than a decade, ska fans worked together to establish a ska network and support their own underground.

In March 1993, the Mighty Mighty Bosstones became the first ska band signed to a major label (although some count the ska-rooted Fishbone among the leaders) (Continued on page 20)



## Retailers Still Waiting For MD, DCC To Catch On

This story was prepared by Marilyn A. Gillen in Las Vegas and Ed Christman and Paul Versa in N.Y.

NEW YORK—"Neither MD, DCC Making Splash At Retail." That was the Billboard headline one year ago as the fledgling audio format began to filter into the marketplace across the U.S.

Since then, several of the key concerns expressed by retailers queried in February 1993—hardware delays (Continued on page 70)

## Labels, Publishers Near Asian Royalty Agreement

HONG KONG—Multinational record companies and their sister music publishing companies appear close to agreeing on a "framework" for the payment of mechanical royalties in various Asian countries. (Continued on page 77)



## Pavement Hopes To Travel A 'Crooked' Road To Success

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## Kyuss Lands On Its Feet And Keeps Climbing

■ BY CHRIS MORRIS

LOS ANGELES—Kyuss' sudden move to major-label status is the



KYUSS

most recent and surprising development in the saga of a band that forged a unique, indefinable sound in the arid, superheated air of the desert east of Los Angeles. But there have been ups and downs.

In late 1993, things were looking great for Kyuss.

(Continued on page 76)

## Developing Acts' Impact Grows Heatseeker Elite Reward Labels' Tenacity

■ BY CARRIE BORZILLO

LOS ANGELES—Alternative, rock, rap, and R&B acts dominated the elite list of 50 acts that achieved Heatseekers Impact status in 1993.

A Heatseekers Impact act is one whose album is propelled from the Heatseekers album chart of developing artists to the top half of The Billboard 200, the top 25 on Top R&B Albums or Top Country Albums, or the top five on

one of Billboard's other popular-format charts.

Of the 50 Impact acts, 19 were alternative or album rock artists and 17 were either R&B or hip-hop artists.

In 1992, there were 44 different artists on 33 labels reaching Impact status.

The 40-plus Heatseekers album chart debuted in October 1991 to chronicle artists who have never appeared in the upper reaches of Billboard's key charts. (Continued on page 70)



LEMONHEADS



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1993's Best-Selling Singles & Albums

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## Quality Sound demands Sound Quality

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## THE BILLBOARD 200

• DOGGY STYLE • SNOOP DOGGY DOGS • DEAN FLOYD

## THE BILLBOARD CLASSICAL 50

• PIANO MASTERPIECES • VARIOUS ARTISTS • INTERLOUGH

## COUNTRY

• COMMON THIRDS: THE SONGS OF THE EAGLES • VARIOUS ARTISTS • GARY

## HEATSEATERS

• HAND ON THE TORCH • U2 • BUY YOUR

## JAZZ

• STEPPIN' OUT • TONY BENNETT • COLUMBIA

## JAZZ / CONTEMPORARY

• BREATHLESS • KENNY G • ARISTA

## R&B

• DOGGY STYLE • SNOOP DOGGY DOGS • DEAN FLOYD

## THE HOT 100

• HERO • MARAH CAREY • COLUMBIA

## ADULT CONTEMPORARY

• SALT LOVED YOU • BUT I LIVED • MICHAEL BOLTON • COLUMBIA

## COUNTRY

• WILD ONE • FATHY HALL • WARNER BROS.

## DANCE / CLUB PLAY

• LOVE CHANGES • MK FEATURING ALANA • VIRGIN

## DANCE / MAXI-SINGLES SALES

• GETTIN' JAM • DOMINO • OUTRISERIN

## LATIN

• COTIN DE DI • THE BARRIO BOYZ • EMI

## R&B

• CRY FOR YOU • JONICO • UPTOWN

## HOT R&B AIRPLAY

• CAN WE TALK • TEVIN CAMPBELL • DRETT

## HOT R&B SINGLES SALES

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## RAP

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## ROCK / ALBUM ROCK TRACKS

• DAUGHTER • PEARL JAM • EMI

## ROCK / MODERN ROCK TRACKS

• FOUND OUT ABOUT YOU • GUN BLOSSOMS • A&M

## TOP 40 AIRPLAY / MAINSTREAM

• HERO • MARAH CAREY • COLUMBIA

## TOP 40 AIRPLAY / RHYTHM CROSOVER

• SNOOP • SALT-N-PEPA • HUSTLERS CROSSOVER

## HOT 100 AIRPLAY

• HERO • MARAH CAREY • COLUMBIA

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• ALL FOR LOVE • BRYAN ADAMS / ROD STEWART / STING • A&M

## TOP VIDEO SALES

• ALADDIN • WALT DISNEY HOME VIDEO

## LASERDISCS

• CLIFF HANGER • COLUMBIA TRISTAR HOME VIDEO

## MUSIC VIDEO

• LIVE SHIT: BINGE & PURGE • EMI

## RENTALS

• CLIFF HANGER • COLUMBIA TRISTAR HOME VIDEO

# Arbs Say 'Arrow' Points Up '70s Oldies Format Gains In L.A.

BY PHYLLIS STARK

NEW YORK—The fall Arbitron ratings brought good news for CBS Radio. KCSB-FM Los Angeles, the flagship of the group's experimental "Arrow" format, jumped from a 1.9 to a 2.8 share of the 12-plus audience in its first book with the new format.

When the oldies station fell to 21st place in the summer Arbitron ratings, CBS launched the "Deconstructed Arrow" (an acronym for "all rock'n'roll oldies") format to boost the station's ratings. Then, without stating for results in Los Angeles, CBS moved ahead, launching the format on its stations in Washington, D.C., Dallas, and Houston. KCSB-FM's rise to 13th place in the fall book indicates the gamble may mean a big payoff for CBS.

Executives at KCSB-FM were not the only happy broadcasters in Los Angeles. Spanish KLAx, which grabbed headlines by going from worst to first last fall, proved its staying power by remaining on top for a fifth consecutive book.

Top 40/rhythm KFWB (Power 106) remained in second place, although it was off slightly (4.9-4.8). Adult contemporary KOST (4.7-4.4) held on to third place, and news/talk KFI remained in fourth (4.1-4.3). Tying for fifth place were top 40 KJIS (3.8-4.2) and modern rock KROQ (3.8-4.2).

In New York, urban WRKS (5.7-5.8) remained on top. Top 40 WHITZ (2.00), which zoomed up to second place in the summer book thanks largely to its emphasis on modern rock crossovers, dipped a bit (4.7-4.5) to tie for fourth place in the new book with oldies WCBS-FM (3.9-4.3). The latter moved up to second position, eighth in place in the summer book. AC WLTW re-entered second place in New York with a 4.8-4.9 jump. N/T WABC (4.5-4.6) remained in third place.

Urban WBLS dropped out of the top five in New York (4.1-4.0) under new PD Quincy McCoy. N/T WINS moved up from 12th to seventh place with a 3.4-3.5 jump. Adult-leaning top 40 WPLJ (4.0-4.3) was off slightly, and was closely followed by top 40/rhythm WQHT (Hot 97), which rose 3.6-3.8 under the guidance of new PD Steve Smith. N/T WOR (3.3-3.6) rounded out the top 10.

Also out of the new York, adult alternative WQCD (CD101.9) had its best book in recent memory (3.0-2.9), but slipped during the same period in which PD Shirley Maldonado was let go. WNCN was flat at 1.5 in its final book as a classical station. (It re-

cently switched to album rock WAXQ.) The market's only remaining commercial classical station, WQXR, was up 1.1-1.8.

Classic rock WRRK (K-Rock) was off 4.1-3.6. Spanish WSRQ-FM was up 2.3-3.0, while rival WADO dipped 2.0-1.4. N/T WCRS-AM dipped 3.6-2.9.

In the Long Island, N.Y., market, album WBAB (5.4-5.1) and AC WALK (5.7-5.1) tied for the top spot. WALK was up 4.3-5.0 from the summer, capturing third place in the market. WRRK (4.6-4.8) took fourth place, while WABC (4.4-4.3) rounded out the top five.

Nowhere on Long Island, adult standards WHLI's 2.6-4.0 jump took it from 18th place to sixth place in the market. AC WKLY (2.8-3.0) also took a dramatic stride forward from 14th to seventh place, where it tied with rival WBLI (4.7-3.9), which dipped from third place in the summer, and WCRS-FM (4.5-3.9).

Complete 12-plus ratings for the Los Angeles, New York, and Long Island markets appear on page 61 of this issue; additional results will be reported in next week's Billboard.

# Gangsta Rap Protesters Stage 2nd Demonstration At D.C. Sam Goody

BY BILL HOLLAND

WASHINGTON, D.C.—The National Political Congress of Black Women, along with the local chapter of the Coalition of Labor Union Women, activist Dick Gregory, and local clergy, staged the second in a promised series of demonstrations against gangsta rap. The group's director of communications, says the demonstrations will continue "both here and around the country," and that the group has begun to gain the respect of "black colleges and student groups, ministers, and black women's groups and societies."

The NPCBW staged a similar demonstration Dec. 21 at a Nobodys Beats The Wiz store here (Billboard, Jan. 8). Annette Williams, the group's director of communications, says the demonstrations will continue "both here and around the country," and that the group has begun to gain the respect of "black colleges and student groups, ministers, and black women's groups and societies."

At the latest demonstration, C. Delores

# Special Listings Albums Of 1993

NEW YORK—A special feature listing the best-selling singles and albums of 1993 has been prepared for this issue of Billboard. The two listings include rounded sales projections supplied by SoundScan. It is the first time that piece counts have appeared in a Billboard ranking.

The information in the new feature, Best-Selling Records Of 1993, differs from the 1993 year-end sales charts in Billboard's December 1993 issue because the period used for the sales data in this issue is the 1993 calendar year, which includes the peak holiday-selling season—the Christmas and post-Christmas weeks. (Since Billboard and SoundScan use a Monday-Sunday sales week, the actual period covered is Jan. 4, 1993-Jan. 2, 1994.)

Historically, the Billboard year-end charts have used a December-November chart year in order to prepare all

(Continued on page 72)

Tucker, president of the group, which claims 2,500 members, told the crowd of about 50 protesters, "We have gathered here today to make a decision to engage in nonviolent, direct action in order to make our concerns heard about gangsta rap and misogynist lyrics that degrade and denigrate women."

She added, "We now want record [stores] such as Sam Goody to refuse to sell such cultural garbage."

Sam Goody is one of the main logos of the 1,100-unit Musicland Group, the nation's largest music retailer.

Tucker said, "NPCBW and the NPCBW Entertainment Commission are not 'thought police,' and we are not attempting to stifle anyone's First Amendment rights." But, she added, "the continued dehumanization and negative depiction of women in gangsta rap subjects our young people to offensive images that destroy their spirits."

(Continued on page 65)

# THIS WEEK IN BILLBOARD

## ANGLO ACTS ON MTV LATINO

... and lots of 'em. More than a year after the launch of MTV Latino, only 20% of the videos on its playlist are by Latino artists. In this week's edition of The Eye, Deborah Russell reports on the situation.

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## A NEW FORMAT FOR RADIO SUCCESS

A bit of beginner's luck and a club DJ's observations played roles in the decision to program Biloxi, Miss.'s WXXX as a 50-50 blend of country hits and classic rock. Carrie Borzille reports on the station's first six months on the air.

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# Is End Near For Films in Public Domain?

## Retroactivity Key Concern Of PD Proponents

■ BY SETH GOLDSTEIN

NEW YORK—Movies in the public domain, the backbone of the home video industry in its early days and still a major source of revenue for rental services and retail houses, may go the way of the dodo if Congress passes legislation that brings U.S. copyright law into sync with the European Community (Billboard, Oct. 3).

No halls have been introduced, but groups like the Committee For Film Preservation and Public Access are worried that the fall 1993 hearings held by the Library of Congress Copyright Office point in that direction. Copyright holders hope the concern is well placed.

"It is obvious to anyone in the know that many closed-door hearings have been held between officials of the Copyright Office and various private entities or individuals," says Greg Luce, a Film Preservation spokesman and owner of Medford, Ore.-based Simister Cinema, which

does a thriving mail-order business in public-domain titles. "The subject of these meetings in some cases has been these controversial issues of copyright extension and copyright resurrection."

Copyright and resurrection are inextricably tied together in public and private discussions. Proponents of change, including the Motion Picture Assn. of America and the National Music Publishers Assn., want Congress to extend copyrights of works by individuals—primarily songs and novels—to the life of the author plus 70 years. Currently, it's life plus 50 years. Works for hire, such as movies, magazines, and newspapers, would be protected for 95 years, up from 75 years.

Because coverage is retroactive, Luce and others fear that movies going back to the turn of the century—and some in the public domain—would be returned to copyright for a period of time ranging from a few years to decades. On their side is the U.S. Supreme Court, which has ruled that

public properties remain public. Even if the Court changes its mind, observers note the impossibility in assigning ownership of movies whose creators and distributors have long vanished.

Nevertheless, advocates of retroactivity appear willing to take the plunge. "There's a huge amount of money coming to us if properties are equally protected on both sides of the Atlantic," says a New York attorney representing copyright holders who favor longer terms. "The upside would be very, very significant. It would benefit the public good and strengthen the economy. I'm not going to make light of the public-domain industry, but you have to take into account what's good for this country."

He agrees that retroactivity raises "complicated questions," but maintains that legislation is within reach this year. "One can always hope," he says. Another lawyer, who claims to be neutral on the subject, adds, "Take my word for it, the big guns are out."

(Continued on page 62)

# VSDA's Growing Pains Could Affect July Meet

■ BY EILEEN FITZPATRICK

LOS ANGELES—Although the Video Software Dealers Assn. has some great expectations for its July 24-27 convention in Las Vegas, the confab's progress could be hampered by the unclear role of outgoing executive VP Don Rosenberg, the lack of a meetings director, and the difficulty of putting down roots in Los Angeles.

VSDA announced it will not renew Rosenberg's employment contract, which expires Sept. 30 (Billboard, Jan. 8). The organization also has yet to hire a meetings director to replace Donna Ward, who opted not to relocate to Los Angeles when VSDA decided to vacate its Marlton, N.J., offices.

According to executive co-chairman and VSDA secretary Ken Dorrance, this year's convention will focus more on video games than vid-

eo-cassettes. The association is soliciting game manufacturers to exhibit in greater numbers than before. "It seems to be succeeding," says Dorrance. "There will be no problem getting them to exhibit." Video game companies want to see our convention," says VSDA president David Wiener, another VSDA attendee. "There will be no problem getting them to exhibit."

To accommodate the newcomers, Dorrance says the show floor will be redesigned to give game manufacturers a prominent position.

While some VSDA sources expect Rosenberg to fulfill his duties, such as planning the convention, Wiener says the board has other ideas. "There will probably be someone temporarily in charge pri-

(Continued on page 62)

# Tower Refutes 'Spy' Charge, Reaffirms Support For Gays

LOS ANGELES—Tower Records/Video president Russ Solomon has accused a company-wide memo emphasizing loyalty the allegations of a former employee who claims in a lawsuit that he was asked to spy on a homosexual store manager.

The lawsuit, filed in San Francisco Superior Court, claims that former se-

curity guard Husham (Eddie) Haron was forced to resign when he was instructed to install a listening device in the office of a gay manager at one of Tower's San Francisco stores. Haron also claims racial discrimination (Billboard, Jan. 8).

Solomon's memo, dated Dec. 28, states that Haron resigned in February 1993 after Tower refused his request for a leave of absence over the Christmas holidays.

"Tower never requested Eddie, or anyone else at any time, to spy on homosexual or heterosexual employees," the memo says. "Anyone who would insinuate that we condoned the absurdity of these allegations."

In a separate interview, Solomon called the lawsuit "a bunch of fabrications" and said simply that he was not involved in the case.

He further defended the chain's hiring practices, particularly in the Bay Area.

"A high percentage of the San Francisco staff are gay; we don't have a problem with it," says Solomon. Industry observers confirm that Tower is notable for its tolerance of alternative lifestyles.

Haron's attorney, Ricardo C. Saria, contends that his client has documented and witnesses to prove the installation of the bug.

Saria also says public generated by the lawsuit has prompted other former Tower employees to come forward about the alleged unfair treatment of gays.

"We have proof there is homophobia in these [Tower's] halls," Saria says. "We have direct attorneys who have prompted the San Francisco district attorney's office to review the case, according to assistant DA David Moon."

Moon says the review is a preliminary procedure used to determine whether an investigation is warranted. Second, district attorneys have not collected any information about the lawsuit and has not decided whether or not to conduct a full-scale investigation. EILEEN FITZPATRICK



Gold Spice, Jive recording artist, performing on stage with a microphone and a guitar. Spice-1 and Too Short celebrate during a party at Glam Slam in Los Angeles. Spice-1 was presented with gold awards for his eponymous debut and his current album, "187 He Wrote." Too Short, whose latest album, "Get In Where You Fit In," has gone gold, received an award commemorating total sales of more than 5 million units of his four previous gold and platinum albums. Shown, from left, are Spice-1; his manager, Chaz Hayes; Jive senior VP/GM Barry Weiss; and Too Short.

# Mobile Fidelity Makes New GAINS In Audiophile Vinyl

■ BY RICK CLARK

MCMPIBS—Mobile Fidelity Sound Lab, a pioneer in the audiophile music software market, is returning to the vinyl record arena.

The label, based in Sebastopol, Calif., initially made its name in the late '70s as a supplier and standard-bearer of high-quality records. It left that market in the late '80s, focusing its attention on the substantial consumer base it had developed with audiophile CDs, most notably its 24-karat gold Ultradisc line.

Nevertheless, there remains a hardcore consumer contingency that believes CD has never matched vinyl's sonic. Since leaving vinyl behind, old Mobile vinyl titles, particularly its Beatles, Sinatra, and Rolling Stones boxed sets, have become collector items that have increased substantially in value among collectors. Continued reverence from audiophiles and renewed consumer interest in vinyl prompted Mobile Fidelity to return to vinyl, with the aim of improving its existing technology.

Second, Mobile's assistant Nelson Pass, award-winning amplifier designer and president of Pass Laboratories, to fine-tune the analog (Continued on page 57)

# After 27 Years, Mike Hennessey Calls It Quits

LONDON—Mike Hennessey, Billboard's chief European correspondent and a 27-year veteran of international operations, is retiring from the magazine this month.

"Mike has been instrumental in developing and defining Billboard's international outlook for much of the past quarter-century," says international editor in chief Adam White. "His coverage of the entertainment business today owes a great deal to his groundswell, and it's difficult to think of Billboard without him. We wish Mike all the best in his future endeavors."

Hennessey joined Billboard in London in 1966 to help develop its European editorial coverage under director Andre de Vekey, recruiting a network of correspondents. In 1968, he was involved in the company's purchase of the U.K. trade paper Record Retailer, which became Music Week (and which, in 1971, was acquired by another British publisher).

As Billboard's chief European correspondent for the past three years, Hennessey has been based near Stuart, England. In addition to his roving reporter and special-issue assignments, he has been active as an author and musician. He is one of Europe's most prolific authors on jazz, and his published books include a biography of drummer Kenny Clarke and a portrait of London's celebrated Ronnie Scott.

Hennessey also played a key role in the International Music Industry Conference, the summit meeting organized and sponsored by Billboard in the '70s and early '80s. During that time, he was the magazine's international editorial director and managing director of Billboard Ltd., its U.K. company.

# Regis Gets in Fitness Game Nabisco, PPI Link For Cross Promo

NEW YORK—Nabisco Biscuit Co. and PPI Entertainment are co-sponsoring a \$3 million, yearlong campaign that will bring PPI's next fitness release, "Regis Philbin's Personal Workout," to the attention of shoppers in 40,000 supermarkets within the 50-minute tape reaches retailers Feb. 23.

At the same time, Nabisco hopes to raise its own profile among stores that don't normally carry a variety of fitness products. "Regis Philbin's Personal Workout," to the attention of shoppers in 40,000 supermarkets within the 50-minute tape reaches retailers Feb. 23.

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dorsed by Philbin since its introduction.

Two years ago, Nabisco launched a major effort to get Oreo cookies and the like into video dealers. The joint PPI effort is the next step, says Baumbach, who claims Nabisco has seen "double-digit growth" in nonfood locations.

"My Personal Workout" will get plenty of supermarket attention. In addition to in-store displays and ads on milk and cracker boxes, Nabisco has contracted with Act Media to place ads for the cassette on shopping carts in 13,000 supermarkets. Nabisco will offer 25¢ discounts on the tape. In addition, Crisp's buyers a \$5 mail-in rebate, lowering the tape's price to \$19.95. SETH GOLDSTEIN





## Sting's 'Tales' Heads Grammy Class Foster, Menken Also Among Top Nominees

BY MELINDA NEWMAN

NEW YORK—Sting, who already has 10 Grammys to his credit, has been nominated for another, for his album, making him the top nominee for the 36th annual Grammy Awards. Sting's "Ten Summoner's Tales" is up for album of the year, while the track "If I Ever Lose My Faith in You" got a nod for record of the year (a singles award) and song of the year (a songwriter's award) honors. The song also earned Sting a nomination in the best male pop vocal category, while "Demolition Man" did the trick in the best male rock vocal category. The longform music video for "Ten Summoner's Tale" also was nominated.

Other multiple nominees include composer Alan Menken and producer David Foster with five apiece and Whitney Houston, Billy Joel, and R.E.M. with four nominations each. Lata-Valdas, New York conductor Pierre Boulez, bluegrass pioneer Ralph Stanley, and Tangerine Dream each received three nominations. Aerosmith, Steven Tyler, and Joe Perry got four nominations in perfor-



STING

HOUSTON

mance and songwriting categories. In addition to Sting, other artists with releases up for album of the year are Donald Fagen for "Kamakiriad," Houston for "The Bodyguard" soundtrack, Joel for "River of Dreams," and R.E.M. for "Automatic for the People."

In all but one case, the nominees for record of the year and song of the year are identical. In addition to "If I Ever Lose My Faith in You," contenders in both categories are Young's "Harvest Moon" and Joel's "The River of Dreams," both self-performed, as well as "A Whole New World (Aladdin's Theme)," performed by Peabo Bryson and Regina Belle and written by Alan Menken and Tim Rice. Houston's "I Will Always Love You" rounds out the record of the

year category, while "I'll Do Anything for Love (But I Won't Do That)," recorded by Meat Loaf and written by Jim Steinman, is the fifth nominee in the song of the year category. The omission of "I Will Always Love You" in the song of the year category means that Dolly Parton will not be honored at writing or writing the best-selling single ever by a solo artist. Her recording of the song was nominated for best female country vocal performance in 1992, but lost to Juice Newton's "Break It To Me Gently."

Nominees in the best new artist category are Billy, Blind Melon, Toni Braxton, Digable Planets, and SWV. Among the hit-making newcomers from the class of '93 who were excluded in this and other categories are 4 Non Blondes, Robin S., Tag Team, and H-Town. Stone Temple Pilots received one nomination, in the best hard rock vocal performance category, for "Plush."

Although she has been a mainstay on the pop charts since the spring release of "Just...," Janet Jackson was nominated only in the R&B field, in "Control" (Continued on page 70)

## Alternative Supergroup Gets Back With Beatles 'Backbeat'

BY CRAIG ROSEN

LOS ANGELES—As Capitol prepares to celebrate the 30th anniversary of the Beatles' American debut, Virgin Records has a Beatles tribute of its own planned with the "Backbeat" soundtrack.

The music on "Backbeat," due March 8, may not sound exactly like the Fab Four, but it isn't meant to. Producer Don Was assembled an alternative rock supergroup in an attempt to capture the spirit of the early Beatles, rather than the exact sound.

The film, which will open March 18 in New York and Los Angeles, is set in Hamburg in 1961 and focuses on Stu Sutcliffe, John Lennon's best friend and the Beatles' original bass player, who died in 1962, after leaving the group. The songs on the soundtrack represent material the Beatles were performing during the Hamburg period.

For the soundtrack, Was recruited Dave Grohl from Nirvana on drums, Mike Mills from R.E.M. on



WAS

MILLS

bass and backing vocals, and guitarists Thurston Moore and Don Fleming from Sonic Youth and Gumball, respectively. The Afghan Whigs' Greg Dulli sings John Lennon's parts on the cover tracks, while Soul Asylum's Dave Pirner handles McCartney's vocals on three tracks. Mills sings lead on "Road Runner."

Upon being hired as the soundtrack producer, Was called Ringo Starr for advice. Was recalls, "I said, 'What do I do about this?' [The movie takes place] before he was in the Beatles, so it was hanging around Hamburg at the same time."

"Ringo said, 'Don't try to make it' (Continued on page 72)

## Sony Launches New Line Of Budget Classical Recordings

BY PAUL VERNA

NEW YORK—In an effort to capitalize on a marketing opportunity that so far has been seized primarily by Sony, Sony Classical has become the second major label to tap into the fast-growing super-budget classical market.

Sony is set to launch a new line of classical CDs—on the Infinity Digital label—at \$4.96 apiece, with the price point used by independently distributed budget leaders like LaserLight Digital, Naxos, Madacy, and Philips (Billboard, Dec. 11, 1993).

"We're testing the waters with an initial release of 22 titles," says Jim Gavigan, VP of sales at Sony Classical, noting that all performances are new digital recordings by Russian or Chinese.

Among the titles in the repertoire are such workhorse classics as Beethoven's Concertos Nos. 3, 4, and 6, Beethoven's Third and Fifth Symphonies and selected piano sonatas, Strauss' Waltzes, and Vivaldi's Four Seasons. Solicitation for the series—which is scheduled to ship Feb. 8—began Monday (10).

So far, the only other major label to tap the super-budget classical market is EMI/Angel, which introduced its Encore series last June. However, unlike Infinity Digital, Encore calls its material from its parent label's vaults, says Gavigan. Sony, by contrast, is taking pains to position its line as a new label that has no direct relationship to Sony Classical other

than sharing a common distributor in Sony Music Entertainment.

The marketing of Sony Classical still remains as its main focus and the focus for the company," says Gavigan. "Infinity Digital should be looked upon strictly as capitalizing on a marketing opportunity, and one that up until now has been ignored by the majors."

Some retailers predict Sony will do exceedingly well with the new line. Mike Tully, classical buyer at 370-store Camelot Music in North Canton, Ohio, says, "I imagine it's going to have a little more success than one that up until now has been ignored by the majors." (Continued on page 72)



Unalformed. Elektra's *Earl* The Funkyhomosapien shows off his Popular Uprights T-shirt, darned when his recent album, "No Need For Alarm," debuted at No. 1 on Billboard's Heatseekers chart.

## NSAI Blasts Controlled Composition Clause Group Seeks Full Royalties For Songwriters

BY EDWARD MORRIS

NASHVILLE—The Nashville Songwriters Assn. International has sent letters to the CEOs of Sony and Matsushita, asking that they drop controlled composition clauses from the contracts of artists signed to their record labels.

Under such clauses—common to recording contracts in this country—newer artists who record their own songs usually are paid 75% of the mechanical royalty rate accorded to them by law.

Of greater import to NSAI, however, is the fact that in many contracts,

the artist/songwriter must either persuade his or her co-writers to accept the substandard rate, or pay the difference between the reduced and standard rate from his or her own royalties.

In some contracts, co-writers can be left with reduced rates, even without agreeing to them.

Publishers—several of which are tied corporately to the major labels—routinely acquiesce to the reduced rate for their writers.

Sony owns the Columbia and Epic labels, among others, while Matsushita owns MCA. NSAI was to send the same petition and signatures to

the heads of the other major record companies after the first of year, according to Pat Rogers, executive director of the NSAI.

Rogers says her organization is taking a straightforward but low-key approach to solving the problem. "It is a formal petition, requesting that the owners of the record companies drop the controlled composition clause," she says. "The reason we sent to the Japanese first is that it is customary for them to review existing practices at the new year."

Rogers adds that the focus of the (Continued on page 39)

## Sears To Sponsor Phil Collins' North American Tour

BY DON JEFFREY

NEW YORK—Phil Collins, who in the past lent his music and image to promote Michelob beer, has forged another commercial link with a familiar middle-American brand name—Sears. The giant retailer plans to sponsor the musician's North American tour starting in January.

At press time, the deal had not been signed, but Sears Roebuck & Co. spokeswoman Mary Ann O'Rourke says it likely would be wrapped up during the week of Jan. 10.

O'Rourke says Collins' latest album, "Both Sides," will be displayed prominently in the 800-store chain's Brand Center departments, which sell consumer electronics and appliances. The other recording by Collins or any other artist will be sold in those departments.

Michael Farrell, chief executive of International Talent Group, which is booking Collins' tour, says of the Sears sponsorship: "It's really a retail situation. This is the only record they're going to carry in every store. It's really a good marketing thing for the record."

The added retail thrust may be just what is needed, since Collins' current album has performed poorly since his earlier solo efforts. On The Billboard 200 this week, it falls to No. 44 in its eighth week on the chart after (Continued on page 70)

# Judge Denies Publisher's Royalty Claim Rejects Bourne Bid On 'Red Robin' Copyright

■ BY IRV LUCHTMAN

NEW YORK—A New York federal judge, himself a composer and member of performing rights society ASCAP, has decided that a simple piano-and-voice lead sheet made by a music publisher is not the stuff from which performance royalties can continue to flow to the publisher after it has lost rights to a song.

In a long-running case that may wind its way to the U.S. Supreme Court, Judge Richard Owen, after more than a year of deliberation, ruled Jan. 3 in favor of the heirs of Harry Woods, writer of the standard "When the Red Red Robin Comes Bob-Bob-Along." The plaintiffs argued that Bourne Music had no special "derivative" rights to collect publisher performance royalties from ASCAP. The heirs had reacquired the publisher's share of the song in 1982 for a 19-year extension period granted by the 1976 U.S. Copyright Act.

More than \$100,000 in royalties have been lost in escrow by ASCAP,

a nominal defendant in the action.

If Bourne appeals the decision, the U.S. Supreme Court ultimately could be asked to decide its second case in involving royalty rights to pre-1978 songs subject to a termination provision of the nation's copyright law. Under this legislation, an author or his heirs can "terminate" the previous publisher's share of ownership in a copyright that has completed its 56th year.

While the New York federal court action centered solely on the issue of performance royalties, song royalties (or mechanicals) derived from sales of recordings were the focus of a 1985 U.S. Supreme Court ruling that favored the music publishing community.

In that ruling, the high court, reversing a lower court's ruling in a 5-4 vote, held that Mills Music could continue to collect post-termination mechanicals on recordings of "Who's Sorry Now?" that it had licensed before the song was recaptured by the heirs of co-writer Ted Snyder. The high court ruled that Mills' original

pre-termination licenses on the song were still valid. Under the law, record companies do not lose their original licenses to manufacture and distribute a song even after the composition falls into its 19-year extension period. This is part of a "derivative work" exception built into copyright legislation.

## BOURNE CLAIMS 'DERIVATIVE WORK'

In the "Red Robin" case, Bourne, a successor company to Irving Berlin Music, which originally acquired the song, viewed its publisher arrangement of the song as a "derivative work" (e.g., a recording or novel arrangement). Under the termination right section of the 1976 Copyright Act, this would keep publisher royalty income flowing into Bourne's coffers.

(Continued on page 72)



Gold "Lights." Following Bruce Hornsby's recent show at New York's Paramount, RCA Records label executives presented the artist with a gold plaque commemorating sales of his "Habor Lights" album. Shown, from left, are senior VP of A&R Dave Novak, senior VP of promotion Butch Waugh, Hornsby, president Joe Galante, and senior VP of marketing Randy Goodman.

# Court Orders Auction Of AA Records' Masters Kids' Music Firm Owes \$6 Million In Back Royalties

NEW YORK—The United Court, N.J., sheriff's department will auction off some 5,000 masters of children's recordings March 3 in Elizabeth as part of a 1992 judgment levied against AA Records.

AA Records and its president, Abraham I. Masler, were ordered by New York State Supreme Court to pay more than \$4.6 million in back royalties to three music publishing companies in a case that extended back 20 years (Billboard, May 16, 1992).

According to the 1992 judgment, Masler stopped paying royalties on material in 1971, although he continued to release product using the material and prepared inaccurate statements until 1986.

The three publishing companies, Li-cette Music Corp., Fairchild Music Corp., and Dertin Music Corp., own the rights to the music used on such AA Records titles as Bing Crosby's "Christmas Story" and Jimmy Dur-

ante's "I Like People." Children's music producer Arthur Shinkin and Charles Bananay co-own the trio of publishing firms.

According to Douglas Ede, an attorney for the plaintiffs, neither Masler, who has been forced into involuntary bankruptcy, nor AA Records has made any kind of payment to the three publishing companies.

"There has not been a dollar of payment," says Ede. "We hope to derive as much from the sale [of the masters] as we can to help satisfy the outstanding judgment." Ede would not estimate how much he expects the auction to raise.

However, AA Records' attorney, Randy Pearce, believes the auction will bring enough money to cover the debt. "Generally, I don't think there's any question that the judgment will be satisfied by the sale of the masters," he says. "We're attempting to assist the plaintiffs' attorneys in finding purchasers. The last thing we

want is to have someone go in and pay nothing for the masters."

Shinkin scoffs at any notion that the defendants will be able to pay off their debt from the auction alone. "That's utter nonsense," he says of Pearce's hope. "There's no such thing as \$6 million worth [the amount now owed because of interest of children's audio tapes in the world." Shinkin says he has talked with several children's labels that have expressed interest in purchasing the masters; all those labels, he says, evaluate the total worth of the collection to be between \$200,000 and \$350,000.

Ede says the masters, the primary known asset of AA Records, were located in a warehouse in New Jersey, and were seized in a supplementary proceeding following the initial judgment.

AA Records continues to do business as Bestway Group Inc.

MELINDA NEWMAN

# '94 Billboard Buyer's Guide Has Expanded Int'l Listings

NEW YORK—There is much to celebrate in Billboard's 1994 International Buyer's Guide. The 294-page sourcebook for the music and home video industries contains the most international listings and the largest U.K. section in its 35-year history.

Since 1960, the buyer's guide also adds audio book publishers to its listings of record labels, home video companies, music publishers, wholesalers, accessory manufacturers, CD replicators, tape duplicators, and more. In all, the guide contains more than 20,000 listings, all

verified and updated for the 1994 edition (European listings are gathered by Billboard's special publication, Music & Media.)

The cover price for the 1994 buyer's guide is \$85. For more information, please call 800-344-7119.

Billboard also publishes the International Talent & Agency Directory; the Record Retailing Directory; the International Tape/Disc Directory; Nashville 615; the Country Music Sourcebook; the International Music Directory; Equipment and Studio Directory; and the International Latin Music Buyer's Guide.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Richard Chechillo is promoted to VP of sales and operations for Sony Music Special Products in New York. He was VP of operations and customer service.

**Deborah Lewin** is named national promotion director for jazz and progressive music at Warner Bros. in New York. She was senior director of NAC promotion at GRP.

**Michael Roth** is promoted to director of A&R, alternative at Scotti Bros. in Santa Monica, Calif. He was an A&R staffer.

**Tess Arevalo** is promoted to associate director of corporate communications for PolyGram Holding Inc. in New York. She was manager of corporate communications.

**Monte Connor** is promoted to VP of A&R at Roundrunner Records in New York. He was director of A&R.

**Lisa Michelson** is appointed manager of jazz, NAC, and AAA at Elektra Entertainment in New York. She

was music director/continuity director at WTMX Chicago.

**Ken Weinstein** is named associate director of media relations/alternative music for Atlantic Records in New York. He was director of publicity, video, and advertising for Caroline Records.

**Greg McCann** is promoted to manager of media relations for RCA Records Nashville. He was administrator of media relations.

**Live Records** appoints **Sam Bates** Northwest regional pop promotion manager in San Francisco and **Kelly**

**Schweinsberg** national manager of mixshow/dance promotion in New York. They were, respectively, Northern California promoter in manager of independent labels at California Record Distributors and in-house consultant for special projects for Jive.

**Ken Masters** is named national accounts manager for Ithaca Records in Atlanta, Ga. He was merchandise manager at Super Club Video Corp. **Steve Wasserman** is promoted to executive assistant/manager, administration for Arista Records in New York. She was executive assistant to

the executive VP/GM.

**DISTRIBUTION.** Richard Bengloff is appointed VP of finance for Sony Music Distribution in New York. He was VP of finance and administration for Relativity Entertainment Distribution Inc.

**PUBLISHING.** EMI in New York names **Robert J. Barone** VP of information technology and **Michael Crepeau** associate director of performing rights research. They were, respectively, director of information services for the

music entertainment division of MCA Inc. and royalty and accounting manager for Disney Music Publishing.

**RELATED FIELDS.** The Hit Factory in New York names **Carl Segal** books manager and **Timothy S. Barry** Liza Minnelli studio manager of The Hit Factory Mastering, and **George Englis** studio manager of The Hit Factory Broadway. They were, respectively, an independent producer, GM at Master Disk, and operations manager of The Hit Factory Recording Studios.



CHECHILLO

LEWIN

ROTH

AREVALO

CONNOR

MICHELSON

BENGOFF

BARONE

## Columbia, NOKT B 'Face The Music' With New Album

■ BY CRAIG ROSEN

LOS ANGELES—With "Face The Music" set for release Jan. 25, Columbia Records and NOKT B are hopeful that the music of the one-time teen stars known as New Kids On The Block will be accepted on its own merits, rather than burdened with any preconceived notions the public may have.

To accomplish that goal, the label issued the first single from the album, "Dirty Dawg," on a white-label disc to clubs and to top 40 and urban radio in



NOKT B: Joe McIntyre, Jordan Knight, Donnie Wahlberg, Jonathan Knight, and Danny Wood.

group over his career. It's not just a one-off album situation."

Group member Donnie Wahlberg also downplays the abbreviated number.

"It's a big deal," Wahlberg says. "We tried it on the remix album. We renamed the name for the album. We didn't really like anymore. We got tired of the old name and wanted to try something different. There is so much baggage attached to the New Kids On The Block."

Indeed, a lot has changed for the group. First and foremost, "Face The Music" is the group's first album without New Kids' creator Maurice Starr, a former associate producer that a former prominent hit-making producers are involved, including Teddy Riley, Narada Michael Walden, Walter Afanasieff, and Wahlberg, who has demonstrated his production chops on recordings by his younger brother, Marky Mark.

"We felt it was time to do the stuff we wanted to do, as opposed to the stuff Maurice wanted to do," says Wahlberg, who produced "Dirty Dawg," which features additional vocals by Nice & Smooth. "We really stopped working [with Starr] three years ago, and there was no sense in getting back together. In those three years, everybody's taste changed."

Says Krugman, "The fact that Donnie wrote and produced the first single is the strongest statement yet for them as an act."

With Starr out of the picture, the NOKT B members also were allowed to contribute more material to "Face The Music," with Wahlberg penning six tracks and Jordan Knight collaborating with Wahlberg, Afanasieff, and Walden.

Though big name producers were brought in to work on the project, Wahlberg says NOKT B, which also includes Jonathan Knight, Danny Wood,

and Joe McIntyre, had ultimate creative control.

"It was very fulfilling, because we were in total control of the thing," Jordan Knight adds. "We saw the project all the way through."

With NOKT B in control, the group was able to infuse more hip-hop elements in the mix. "Maurice came from an older school of music," Jordan Knight says. "Hip-hop has been part of our sound for a long time, but he wasn't too far off it. We would sing the songs for Maurice, then he'd listen to hip-hop."

On the album's opening cut, "Face The Music (Intro)," NOKT B addresses its past, including allegations made by a former associate producer that the group lip-synched during live performances and that Starr often sang on its

records.

"It's really a double-edge challenge," Wahlberg says of the song. "Deal with what's important with an act—the music and the entertainment. Listen to the music, and if you like it, fine. If you don't, fine. But it doesn't matter if we're on lunch boxes. That's not important. All that's important to me is the music."

He adds, "It's also a challenge to us. We can't fight back against the critics, because that's a fight we can't win. But now we have a chance to deliver the goods ourselves."

Jordan Knight concurs, saying the most important thing about "Face The Music" is the fact the group "proved something to ourselves—we can do it by ourselves."

Yet at radio, some programmers may not be able to look past the group's old image. In NOKT B's hometown of Boston, top 40 WJMN (Jam's 94.5) MD Erick Anderson says "Dirty Dawg" is "a fairly good-sounding record," but adds that the station hasn't decided if it will add it.

"It's an interesting situation," Anderson says. "We always like to support the local acts, but it's anybody's guess to see where their image is ... It's a wall-and-audience for us."

NOKT B plans to do the road for much of 1994, with dates in Japan and Australia tentatively set for February and March. The tour wings its way to the U.S. in the month of March.

## Pavement's 'Crooked' Road To Success Matador, Band Takes Hands-Off Marketing Approach

■ BY BARBARA DAVIES

NEW YORK—Normally, the release of any new album includes an attendant set of marketing and promotional plans. Not so with "Crooked Rain, Crooked Rain," the fourth album from Matador Records act Pavement.

Matador gleefully concedes that it has no real business or marketing agenda for the Feb. 14 release. "More than word of mouth on the retail circuit and plans for a single or two. That laissez-faire approach, coupled with sheer critical praise of the band's unique sound and style, worked its magic on the group's 1992 debut album, "Slanted & Enchanted."

Label co-founder Chris Lombardi recalls the pre-release buzz for "Slanted" as massive, noting that Spin reviewed the album before it was even in the promotional stages. "There was a huge amount of hype, and the record lived up to it," Lombardi says. "There's a lot of confusion about this one, but people will be pleasantly surprised. It'll live up to the hype."

Proof that these methods work can be found, in Pavement's sales figures. SoundScan's tally for sales of "Slanted" is approximately 20,000 units. However, Lombardi's label partner, Gerard Cosloy, estimates that 50%-75% of Matador's sales fall outside SoundScan's boundaries via alternate means of distribution, including clubs. Lombardi says the album's unit sales total \$80,000 in the U.S. alone.

This time around, Pavement also will have the benefit of Matador's relationship with Atlantic Records to propel "Crooked Rain" through the WEA distribution system. And the label will continue to rely on support from the network of independent retailers that drove sales of the first album. "We've really built strong alliances with mom-and-pops," Lombardi says, adding that Matador also distributed Pavement's own release on Chicago indie drug City Soul.

So, says Lombardi, there's no need for marketing gimmicks. And that's exactly how Pavement would have it, according to singer/guitarist Stephen Malkmus. Although he

and band co-founder Spiral Stairs (aka St. Kamberg) serve as the band's producers, promoters, songwriters, and art directors, Malkmus maintains that



PAVEMENT: Steve West, Stephen Malkmus, Spiral Stairs, Bob Nastanovich, and Mark Holcomb.

acts have more important things to worry about than business.

"What bands should concentrate on is getting their own image and signatures and their own languages, so that they don't matter what label is pushing them," he says. "It just seems like the groups that are really successful, like U2 or R.E.M., it doesn't matter what label they're on. They have artistic control."

In line with agreement with Matador, Pavement is in control of its unique output. "We just do a profit split with Matador," Malkmus says. "And they don't try to own [our] records for eternity. They realize that if they work well with you, you would work with them on the next record."

Lombardi is quick to agree that the band is in control. "We didn't know we were putting out the new record until November. They allowed it to. My nays were totally hushed down." He adds, hopefully, "We got a fax of what the [new album's] cover art might look like."

This nonchalance on the band's part is not to say the group doesn't want to succeed—it wants to succeed on its own terms.

"Slanted" is a product of ambition in the band," Malkmus says, refusing placid references to the band as a "slacker" outfit, noted for its frequently shuffling live show characterized by former drummer Gary

Young's much-publicized antics. The drummer's gags ranged from giving away a car to playing a record on a turntable to just plain disappearing during shows. Young is no longer with the band, however; some see the split as evidence that Pavement is "getting serious." Malkmus says simply, and without a trace of irony, "Just chalk it up to artistic differences."

Young's departure and guitarist Spiral Stairs, the band's members are bassist Mark Holcomb, drummer Bob Nastanovich, and new drummer Steve West.

The first single from "Crooked Rain" is "Cut Your Hair," which is set for release during the last week of January. Also this month, the band will release its first-ever video to accompany the song.

Malkmus remains unfazed by the amount of hype and business work that Lombardi intimates will follow.

Pavement has done its share of painful learning ("We gave away 'Slanted & Enchanted' to Europe for free, forever or something, and that was like a burn. But we didn't know," Malkmus says), and the band appears ready to face what the new album brings—even if it means reluctantly hiring a manager. "I.R.E.M. manager" Jefferson Holt and the guy for U2, they're obviously geniuses in the music biz who got all these things for their bands. R.E.M. just kind of cruised through unscathed. They didn't even have to lip-synch in their videos," Malkmus says.

There may be some irony in where you can't jump another level unless you have someone always working for you, talking to people, paying your rent, answering your snail mail. R.E.M. you're gone, setting up trust funds for your child." A very grim necessity the last, "I don't think we need [a manager] on our next record—we'll just keep saying that."

## For Crowded House, Plans Come 'Together' At Last

■ BY CATHERINE APPELFELO

WASHINGTON, D.C.—By scheduling the Crowded House's "Together Alone" for U.S. release Jan. 25, almost four months after the album's international bow, Capitol Records has given itself time to prepare for what it hopes will be the biggest House party yet for the band on this side of the Atlantic.

"When records have been released simultaneously worldwide and are successful, an artist or band often is required to be in two places at the same time, and we didn't want that to happen," says Perry Watts-Russell, Capitol Records VP of A&R, who acknowledges the release also was a last-ditch effort to alter the band's image to settle in. "Because of the change in regime, we wanted to wait to get myself and other people in the company in place and get the cam-

aign right for the new year." Ironically, "Together Alone" is the Crowded House project most recorded exclusively from the U.S. After recording its previous three albums



CROWDED HOUSE: Nick Seymour, Paul Hester, Neil Finn, and Mark Hart.

in Los Angeles, the band selected an old house near a remote beach on New Zealand's west coast as its makeshift studio.

(Continued on page 12)

## TO OUR READERS

The Beat is taking a break. It will return next week.



# Pilgrim's Progress To Be Measured With Tower Tour

■ BY DAVID SPRAGUE

NEW YORK—Conventional wisdom decrees that the success of any new act hinges on getting its records into retail outlets. Atlantic hopes to put a spin on that dictum by getting new signing Billy Pilgrim into the stores—literally. The duo is to play a cross-country tour of Tower Records outlets, starting next month in San Francisco.

The "Tower-to-Tower" tour will see the Atlanta-based duo—singer/guitarists Kristian Bush and Andrew Hyra—play acoustic shows at more than 50 Tower stores in support of its self-titled major-label bow, due Jan. 25.

"We've been looking for alternate ways of generating retail interest that would create the feel of a partnership," says Atlantic manager of product development Anitra Largent. "Tower will advertise the dates in Pulse! magazine,



**BILLY PILGRIM:** Andrew Hyra and Kristian Bush.

and the band's involvement will get us front-racking much more effectively than a developing-artist program."

Hyra and Bush, who released two independent albums under their own names the first bankrolled by Indigo Girl Amy Ray, whose band mate, Emily Saliers, lends vocal support on "Billy Pilgrim," are no strangers to shoestring tours. "We've always been able to just throw our guitars in the trunk of a car and take off at a moment's notice," says Bush.

Having built a following on their hometown's burgeoning acoustic music circuit ("They can sell out a 400-seat club for five straight nights," says Largent), Hyra and Bush began working with a full band about a year ago. They only began using the moniker Billy Pilgrim (the name of a character in Kurt Vonnegut's "Slaughterhouse Five") after signing with Atlantic.

"Calling ourselves something other than Hyra and Bush would have meant starting over," says the Connecticut-bred Hyra. "And we figured this was as good a time as any to do that."

"Billy Pilgrim" also marks a departure in sound for the duo. Whereas their debut, "St. Christopher's Cross," and last year's odds-and-sods collection "Words Like Numbers" were fairly straight acoustic discs, their major-label debut (produced by fellow Atlantan Don McCollister, with some finishing touches added by Hugh Padgham) is much busier. The fuller sound is evident on the first single, "Get Me Out Of Here," which Largent says the label will promote to college and adult alternative outlets.

"There are things we do that are ab-

(Continued on next page)

# Who Can Explain Why Nick Videos Are So Successful? KIDS!



Clarissa/Mushfest  
NKP 57419-3-2



And now new P.O.P. to help these babies fly  
off the shelves!

- A Clarissa Explains It All poster (better order extras!)
- 16-count pre-pack counter displays.
- Nick shelf-screamers (our louder-than-loud shelf-talkers).

## Advertising & Promotional Support

- On TV: A major national and spot television blitz on ABC, NBC, CBS, FOX, and of course, Nickelodeon.
- In the news: A big fat publicity campaign targeting local and national media.



Ren & Stimpy  
NKP 57418-3-3

A cool Clarissa? Cartoon kisses? And kilted Yaksmen? If this is all Greek to you, don't sweat it—it's a language kids understand perfectly. That's why Nickelodeon videos always translate into humongous sales.

## Clarissa Explains It All "Dating" —

Includes never-before-seen footage and special bonus stickers. LV49211

"Mushfest" — Includes a unique interactive fortune-telling feature and special bonus stickers. LV49213

## The Ren & Stimpy Show "On

Duty" — Featuring the music videos "Royal Canadian Kilted Yaksmen Anthem" and "Firedogs." LV49215



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# Artists & Music

## FOR CROWDED HOUSE, PLANS COME 'TOGETHER' AT LAST

(Continued from page 10)

"It was really to break the mold as far as what we'd been doing," says Crowded House patriarch and New Zealand native Neil Finn, regarding the switch of locale as well as the move to record more tracks live. "We thought our albums had a certain formality to them; they sounded heavily crafted. We wanted to shake ourselves out of what we perceived to be a formula that was developing."

New to the studio was Crowded House's keyboardist Mark Hart, who had been touring with the band after the release of its previous album, "Woodface," and who joined as a full-time member when Neil's brother, Tim Finn, left the band to return to his solo career. "Mark was very competitive in terms of getting parts on the album," says Finn of the good-natured studio rivalry. "And for my part, I didn't have to worry about playing guitar as accurately because Mark was there."

To help bring out the more rustic side, the band opted to replace the polished finish of "Woodface" producer Mitchell Froom with the more organic vibe of Youth, a longtime member of British band Killing Joke.

"He was completely different from Mitchell," says Finn. "His approach was far from logical, and in some ways it was exciting and also quite disconcerting at times—but it all seemed to work in the end."

The result is a more personal album that showcases the band's guitar-propelled pop on numbers such as first single "Locked Out," as well as the smooth ballad of "Finger On Love," and even some polyrhythmic sounds, as evidenced on "Private Universe," which features a troupe of log drummers from Auckland's Cook Island Community. Additionally, the Waka Huia Maori Choir makes an appearance on the album's title and closing tracks.

"You can get the most unlikely combinations of people together and it feels quite natural once you start working," says Finn of the band's fusion with the indigenous musicians. "The day we got together to record, everybody was totally committed to making it work and it was a remarkable moment."

Although "Locked Out" initially is being targeted to the band's core fan base at commercial alternative and adult FM on the band's new label, having "Together Alone" will be the album to give Crowded House the success the band has witnessed in the U.K., Australia, and New Zealand, but has failed to reach in the U.S. so far. "It is my hope that pop radio is ready for Crowded House," says Brian MacDonald, Capitol's national director of alternative promotion. "I think the format has grown and adapted to a changing environment, and it is pulling more tracks from alternative radio. If, in essence, they're saying that 'Don't Dream It's Over' is the only Crowded House track that can go to pop radio, there's something seriously wrong with pop radio," says MacDonald, referring to the No. 2 hit single off the band's 1986 platinum self-titled debut.

One way the label will be targeting Crowded House fans is via bonus-disc cards that are packaged with each album. "This is one of the first bands Capitol is trying to build up a database with," says Watts-Russell. "The technique has been very effective in England... and we're hoping by the time the second and third singles are released [in the U.S.], we'll be in touch with the core fans."

Watts-Russell says the cards also will be placed on the seats at venues when the band tours the States in the spring. Although an opening act for the theater jaunt has yet to be selected, Watts-Russell says, "To begin with, we'd like to do it with an act that is perceived as being more alternative. We're looking for an act that appeals to a younger audience because we don't want to leave the younger fans out."

Finn and company, who currently are wrapping a European tour, will be getting exposure Down Under with their participation in a Feb. 25 concert in New Zealand to benefit Amnesty International. To ensure the publicity is felt back in the U.S., Capitol is arranging a tie-in with Tower Records in which contest coupons will be available near "Together Alone" displays in Tower stores to win a trip to see the Amnesty show.

## Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**ST. LOUIS:** This city's fastest-growing buzz in recent memory surrounds the arrival of *Thick*, which has been picking local clubs since September. Front-mankist Michael Aprian admits the risk to local music has created some of the appeal. "I've been playing in bands here since I was 15, and I'm seeing some of the same people in the audience," Aprian was central to one of St. Louis' most promising bands four or five years back, the Unconscious—a funk-post-punk coalition that had failed with a major recording deal. But it was Aprian's previous union with bassist Dave Simon in *Blank Space* that led to *Thick*. Aprian had left the Unconscious and moved to L.A.; Simon had gone to New York, where he played a role in the pilot for MTV's "The Real World." With drummer Ted Bunch, Simon formed the original *Thick* in New York. They pursued Aprian, and he joined the band over the phone but suggested a return to St. Louis. "We started working on the songs with tapes and stuff before we even got here," says Aprian. Guitarist Tom Fulton, who had replaced Aprian in *Blank Space*, also signed on. Since then, they've been recording a local indie release while honing the material in front of their growing cadre of fans. "We want to keep the sound pretty straight-ahead—funk," says Aprian, whose energetic stage energy and good looks recall a youthful Mick Jagger. The physics of the band's collision with musical expression on *Thick*'s cover of "Monkey Man," says Aprian, "That's what we're heading for. We've got the two guitars interplaying a lot more now, and although the influences are pretty varied, that's a lot of what we're aiming for, without losing that sense of making something new."

**BRIAN & NEWMAN:** When singer/guitarist Alex Ballard returned to Milwaukee in 1982 after a Seattle sojourn, his first move was into the recording studio. Despite its low fidelity, the resulting EP, "Makin' It," on Milwaukee's Don Records, stirred up excitement locally through airplay on college station WMSE and led directly to the creation of his new band, *Alex Ballard & Sugarfoot*. "I saw right through the production when I heard Alex's record. I could see what he was trying to do," says drummer Rob McCuen, a veteran of Milwaukee recording acts Plasticland and Liquid Pink. Ballard's aim—to meld A/C/D's energy with Dwight Yoakam's twang and British Invasion songcraft—is clearly represented on a new demo produced by roots rocker Ian Spang. The Spaniards have, in the words of the album's title, "Made It" in Lake Geneva, Wis., Spanic intends to record a full CD with the group before the end of 1994. Ballard and band also are contributing a track to a Respected River Music Festival last September was followed by club dates in Chicago, St. Louis, Madison, Wis., and Iowa City, Iowa. **DAVE LUTHERSEN**

**FORT LAUDERDALE, Fla.:** The fifth annual South Florida Rock Awards succeeded once again this year in picking the local bands that are ready to step to prominence on the national scene. Held this year on a Thursday evening at the Plus Five Club in Fort Lauderdale, the show, which previously had awarded the Mavericks, Saigon Kick, and Nuclear Valdez before those bands went national, Martin Manzano, the hard-rock group show signed earlier this year by Interscope Records, won for band of the year. The Manos will have an album, "Portrait Of An American Family," out in March. *Collapsing Lungs* won for best rap band and for best drummer (Chris Goldbach). The Lyons have been together for just three years and have gone through several member changes. The current lineup, with new drummer Goldbach, has proven a winner: The band was snapped up by Atlantic Records just one week prior to the awards show. A hybrid of industrial and "rap-core" music, the Lyons present a monstrous sound, featuring a pair of screaming electric guitars, and something they call the "Crime Unit," a towering racket of saw blades and metal pipes in various octaves. Look for an EP and a tour early next year. Other winners included folk rocker Mary Karlzen for her indie EP, "The Lyons agree." We're looking for a new wave of music, featuring a pair of snarling best female vocalists. Rene Alvarez won best male vocalist, while his band, *Forget The Name*, won best alternative band and best full-length local release for "Stones For Steven." **BANDRA SCHULMAN**



## AMUSEMENT BUSINESS® BOXSCORE TOP 100 CONCERT GROSSERS

ARTIST/ACT	Venue	Date(s)	Gross (est. figures)	Attendance (est. figures)	Producer
U2 JAY-Z TRAVIS LANCE CLARK MIKE MAYER	Madison Square Garden	Dec. 31	\$187,432 \$121.55 / \$17.56 \$10	18,458 seated	Various Enterprises
MICHAEL BOLTON	Madison Square Garden	Dec. 31	\$411,680 \$175 / \$45 / \$10 \$10	18,442 seated	Jim Peck
THE NOTORIOUS B.I.G. WU-YANG CHICKEN COCAINE	Orpheum Theatre Greenville, S.C.	Dec. 26-31	\$344,423 \$121.55 / \$17.56 \$10	19,258 seated	Sound Trak Inc.
WU-YANG CHICKEN COCAINE	Orpheum Theatre Greenville, S.C.	Dec. 31	\$356,123 \$121.55 / \$17.56 \$10	18,866 seated	Sound Trak Inc.
MICHAEL BOLTON	The Mark of the Goat Club Miami, Fla.	Dec. 28	\$227,821 \$165 / \$25 / \$10 \$10	18,185 seated	Jim Peck
THE NOTORIOUS B.I.G. WU-YANG CHICKEN COCAINE	Coke Cola Palace	Dec. 31	\$222,480 \$121.55 / \$17.56 \$10	12,280 seated	Bravo Pop Productions
WU-YANG CHICKEN COCAINE	Capital Theatre Salt Lake City	Dec. 3-5	\$218,580 \$121.55 / \$17.56 \$10	12,280 seated	Sound Trak Inc.
KENNY KIM LANCE CLARK	East & North West Theatre University Columbus, Ohio	Dec. 30	\$202,797 \$121.55 / \$17.56 \$10	8,827 seated	Bahco Productions
MICHAEL BOLTON	Rockland Maine Centre Rockland, Me.	Dec. 29	\$209,386 \$121.55 / \$17.56 \$10	7,244 seated	Jim Peck
THE SHIN MELODY THE SHIN MELODY	Star Plaza Theatre Massachusetts	Dec. 31- Jan. 1	\$128,984 \$121.55 / \$17.56 \$10	7,767 seated	in-house

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## PILGRIM'S PROGRESS

(Continued from page 11)

soberly folk, but what we've got on this record isn't," says Bush. "It was drier and rawer before he really did London to mix with Hugh, but he really did some cool stuff to it."

Largent, who foresees the band breaking out region by region as the "Tower-To-Tower" tour (which also includes label mate Melissa Ferrell) progresses, feels people must see the band live and hear its debut. "The experiences are totally different," she says. "We're looking for a new wave of music, featuring a pair of snarling best female vocalists. Rene Alvarez won best male vocalist, while his band, *Forget The Name*, won best alternative band and best full-length local release for "Stones For Steven." **BANDRA SCHULMAN**



# Setting Up Song Shop; Showcase Honors Warren

**TALKING SONGS:** The U.K.'s Independent Publishers Union is hosting its first Song Shop seminar among writers, publishers, producers, and users Jan. 21 at London's Grosvenor Institute starting at 1 p.m. The free forum, chaired by Peter Robinson, managing director of Dome Records, is expected to cover a wide range of issues related to the creative aspects of songwriting and the exploitation thereof. As of press time, the following panelists had been scheduled:



by Irv Lichtman

Diana Gramham, managing director of Arista Records, N.Y.; Feargal Sharkey, former recording artist and assistant A&R manager at Polydor Records; record producer/songwriters Tony Swain and Chris Neil; and To distribute the seminar, a new Song Shop CD featuring a selection of unreleased songs owned by members of IPA, including new collaborations by Albert Hammond and George Leyte, David Platt and Guy Fletcher, Chris Eaton, Geoff- erty Williams, and RJ Robertson. IPA was formed a year ago; current membership is 30 independent publishers.

**HE REMEMBERED:** One of the (sadly) few tributes to songwriting great Harry Warren on the 100th anniversary of his birth (Christmas Day) was a one-hour syndicated presentation by Bob Allen's "The Songwriters Showcase." Allen salutes a songwriter each week. "When they're no longer around, I seek out not only their songs and performers," in addition to playing classic recordings of Warren tunes, Allen speaks to Warren's granddaughter, the daughter of Al Dublin, Warren's lyricist partner, Marguerite. Waiting: Tammy Grimes; and Patti McGuire. Allen states a story he got from former ASCAP president Stanley Adams: Warren had so little public identity that as a prank he'd claim to be one of the songwriters in restaurants and would sign their names to his checks (in 1934-35 in nine markets, including Baltimore (WWLG), Denver (KEWZ), Suffolk County, N.Y. (WJLW), Nassau County, N.Y. (WTVR), and Richmond, Va. (WTVR)).

**THE BUBBLEGUM KIDS:** When rock 'n' roll became rock (i.e., general) in the '60s, producer/writers Jerry Kasenetz and Jeff Katz offered the inevitable backlash called "bubblegum music" and went on to work with such acts as Freddie & the Dreamers, 7 & the Myster-

ians, The Ohio Express, JJ Jackson, Tommy James & the Shondells, Freddie Scott, Bo Diddley, Tony Orlando, Elton John, and the Talking Heads. They got in touch with Words & Music the other day to note that they still work out of Great Neck, Long Island, where they've just built a 24-track studio and to note that one of their songs, "Little Black Egg," published via their Abner Music, is currently a charter from the maxi-CD single by the Les- ne heads.

**SOUTHERN DISGUISE:** A promotional CD featuring the songs (and in some cases the performances) of John De- Twist.

Twist. And they say they are grooming a new group called DC Twists. A promotional CD featuring the songs (and in some cases the performances) of John De- Twist. And they say they are grooming a new group called DC Twists. A promotional CD featuring the songs (and in some cases the performances) of John De- Twist.

**COWARD & SONDEHEIM:** Noel Coward and Stephen Sondheim represent two different eras and concepts of the musical theater, but they had several things in common: Their songs, often written in extended operetta form, are uncommonly good, and their words are wordlessly great. For those who like sophisticated dissection of a song from a musicologist's point of view and (written for musicologists), "Sondheim's Broadway Musicals" by Elgar Professor of Music and head of the School of Performance Studies at the University of Birmingham, England, Stephen Banfield (The University of Michigan Press, 472 pages, \$49.50) fills the bill. "Noel Coward—A Bio-Bibliography" by former actor/lyricist Stephen Laube (Greenwood Press, Westport, Conn., 319 pages) provides a compact biography of Coward, along with a useful compendium of his work. The Coward book comes on the heels of Angel Records' wonderful four-CD box of Coward's long career as an interpreter of his own songs on EMI Records.

**PRINT ON PRINT:** The following are the best-selling books on CPM/Hollywood:

- 1. *Bette Midler, Greatest Hits*
- 2. *Garth Brooks, In Pieces*
- 3. *Hakin, Express Yourself*
- 4. *John Cougar Mellencamp, Free Bird*
- 5. *Melissa Etheridge, Yes I Am*

# Peter Frampton's Alive Again On Relativity Indie Hopes Spirited New Set Will Spark Comeback

■ BY CRAIG ROSEN

**LOS ANGELES**—Back in mid-December, Relativity Records used a novel approach to announce the Jan. 26 release of Peter Frampton's self-titled debut for the label. It sent advance CDs with "season's greetings from Relativity and... Peter Frampton" to 4,000 of its closest friends at press, retail, radio, and even retail kiosk.

Says Relativity president Barry Kobrin, "It's the first time that I have sent something out to competing labels. We wanted people to give it a listen and not simply dismiss Peter on his past reputation."

Frampton's past is most notable for one of the best-selling live albums of all time, "Frampton Comes Alive!" which shot to No. 1 in 1976 and made him a superstar by selling more than 6 million units in the U.S. alone. In fact, in the film "Wayne's World 2," Mike Myers quips that the album was "the soundtrack in the suburbs during the '70s."

However, Frampton's following dwindled with subsequent releases. After a decade of disconnection from the '80s, Frampton reunited with former Humble Pie mate Steve Marriott in 1991; the reunion was cut short when Marriott was killed in a plane crash on April 20, 1992.

To lift his spirits, Frampton decided to hit the road in 1992. "In the guy that had the biggest live record and I'm sitting at home and I decided to go on the road to have some fun," Frampton says. A six-week tour ended up running seven months.

But when Frampton was asked Kobrin's friend, MJ Records president Jerry Greenberg, mentioned to him that Frampton was available. Initially, Kobrin rejected the idea of signing the artist. "I didn't think he was right for the company at the time," he says. "Today, we're the type of record company that specializes in new and developing acts."

Yet Kobrin listened to Frampton's demo and had second thoughts. Subsequent talks with Frampton sealed the deal. Kobrin notes that while Relativity has had other veteran acts on the label, including Alan Holdsworth and John McLaughlin, "those artists weren't willing to do what baby artists will do... Peter is willing to pay his dues again. He's willing to do what it takes, as long as we do our responsibility."

Frampton launched a six-to-eight-week promotional tour of retail and radio outlets in early January to spread the word. "It's not like I haven't done this before," Frampton says. "I really believe in this album, and the record company believes in it, so I'm willing to work as hard as they do."

Frampton says Relativity is right for him. "I'm just a number, and there's not some big corporate structure. If people say they're going to do something, they do it. I haven't been disappointed in this company for 10 days at A&M with Humble Pie. When we were first rock act on the label... It's the same feeling with Relativity." That back-to-basics feeling is ap-

## PETER FRAMPTON

propriate, because "Peter Frampton" marks a return of sorts to the singer/guitarist's roots. "On the last record [1989's "When All The Pieces Fit" on Atlantic Records], I used machines a little too much," Frampton says. "It's very easy to get involved in computers. For this album, I wrote all the songs on acoustic guitar or piano, and I knew if it didn't sound good with acoustic guitar and piano, it wouldn't sound any better with gadgets. It had to be good on its own."

Two of the 12 tracks on "Peter Frampton" show the influence of Marriott. "Out Of The Blue" initially was recorded with Marriott, but a demo while the two were in the sessions that produced two tracks for the

1992 Frampton retrospective "Shine On: A Collection."

"We talked at length about how we were going to rearrange the song and rerecord it," Frampton says. Following Marriott's death, Frampton tried the basic tracks with co-producer Ken Saviger and sampled Marriott's voice onto the cut from the four-track cassette demo.

Frampton did the groundwork for the track "So Hard To Believe" with John Regan before reuniting with Marriott. "The first day we [Frampton and Marriott] got together, I went back to the hotel and wrote most of the lyrics, except for the last verse, which was written after he died."

To push the album, Relativity is creating an electronic press kit that tentatively will open with the "Wayne's World 2" clip, set for mid-January release. At that time, it also plans to take the album's opening track, "Day In The Sun," to album kiosk. The single "Wayne's World 2: Your Love" at 20 to 40 radio exclusively.

Also on tap is a U.S. tour. Although Kobrin says he knows, "Peter will tour 365 days a year, if need be."

## ARTISTS IN ACTION

### VARTINIA

THE KLEZMATICES  
The Bottom Line, New York

**WHETHER OR NOT** it was the first beachhead in the "Finnish Invasion," as Värtin's stage intro proclaimed, the quartet's final stop on its first U.S. tour provides an explosive dose of vocal pyrotechnics and girlish charm that translated warmly despite the language barrier. And to further the cause, the domestics even live in a house heavily infiltrated by Finns, group founder Sari Kaasinen—the others are her sister Mar, Kirsti Kähkönen, and Siera Reiman—disclosed the English themes of the group's traditional ethnic/folk music, which largely stems from the country's Karelia region, much of which was lost to Russia after World War II.

A good case in point: The title track from Värtin's current Green Linnet album, "Selenko," lamented a girl's marriage with her lover's bleeding, much to the poor bride's everlasting regret. As Kaasinen explained, many of the songs deal with such misfortunes wrought by men. "Angry, lady, drinking too much; in [a term] we learned here, these men are 'cows potatoes'!"

But the heavily accented partner was only part of the delight. As a whole, the females, who have been compared facetiously to Les Mystères du Veil Bulgares and even the giggly gesticulated—often as if scolding recalcitrant husbands—more nervously danced to the John Mellencamp-like backing of soprano sax, standup bass, acoustic guitar, violin, and accordion. Värtin's espouses the Karelian power-singing mode, buoyantly belting out the

songs seemingly in unison, though often with microtonal harmonies and stylistic wobbles and yips. Like the blues and Cajun music, the lusty delivery nullified the songs' somewhat moralizing, as did such behavior as the women's attempt at "putting a love spell" between female accordionists. Polka-dotted the songs with "very pretty boys" steered close to the stage.

With their Eastern European/Yiddish roots, the group's heritage, the Klezmitics couldn't have been bettered as the opener. The Flying Fish act's lively set included "Honkatz," which Värtin's Aisla Sygals said was perhaps the only song to have an erotic Yiddish pop tune ever recorded. Scandal was averted, though, when she revealed that the tune, the title of which means "Henry Jules," is derived from the Bible's "Song Of Songs."

JIM BESSMAN

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## Pendulum Swings Back For Lisa Lisa Singer Hopes To Rise Again With New Label

■ BY J.R. REYNOLDS

LOS ANGELES—Lisa Lisa is ringing in the New Year with a new album on a new label. She also has a new set of production partners and a new sense of control.

"This is the happiest I've been since 'My I've been recording,'" Lisa Lisa reports. "In my new situation, I have a lot more control and I'm doing things I've always wanted."

The artist's new album, "LL-77," will be released Jan. 25 by Pendulum/ERG. The label already has issued a first single, "Skip To My Lu," which is moving up the Hot R&B Singles chart.

Ruben Rodriguez, president/CEO of Pendulum, says "LL-77" demonstrates the growth Lisa Lisa has achieved as an artist. "This album shows Lisa isn't afraid to ex-



LISA LISA

pand and grow. She's always been on the cutting edge with her music, and this album continues that creative tradition."

"LL-77" is described by Lisa Lisa as a "darker" album. The musical content and lyrical themes play toward a slightly more adult

audience. It includes sexier, more sultry-sounding tracks, as well as uptempo, rock-edged material. Yet the set also holds the familiar, youthfully energetic rhythms for which Lisa Lisa is known.

"The lyrics on this album are all a reflection of me and my life," she says. "My darker side came out [on this album], I guess, because it had the opportunity. There's always been a hunger inside me to do this kind of music, and now I can finally do what I want to do."

Recording her fifth album in eight years, Lisa Lisa's musical phoenix is perhaps not as dramatic as it might seem. The danceable, uptempo tracks she's known for are still there. But added to her repertoire are other tracks that add a different dimension to Lisa's sound

(Continued on page 19)

## Tupac's Loss May Preserve Awards' Image; New Indies Form Out West And Down South

THE NAACP DODGED further controversy Jan. 5 at its 25th annual Image Awards in Pasadena, Calif., when it honored Denzel Washington as outstanding lead actor in a motion picture and not Ice Cube Shokur. The rapper's nomination had attracted much attention; earlier in the week, the National Political Congress of Black Women, which has staged several demonstrations against gangsta rap, asked the NAACP to withdraw Shokur's nomination.

But, with Washington taking the acting award, the spotlight shifted to Whitney Houston and "The End of the Road." Houston proved again that 1993 was her year, walking off with awards for outstanding female artist, outstanding album, outstanding soundtrack album, and outstanding music video ("I'm Every Woman"). To top it off, she picked up a special Image Award as entertainer of the year.

Earth, Wind & Fire, Curtis Mayfield, and the Pointer Sisters were all recipients of Hall of Fame awards. Other music award-winners included Shal, named outstanding new artist; Lela Vondross, outstanding male artist; En Vogue, outstanding duo or group; the Winans, outstanding gospel artist; Kenny G, outstanding jazz artist; and Jay-Z & Fresh Prince, outstanding rap artist.

The six-hour marathon taping was further heightened by the appearance, after much speculation, of Michael Jackson, who confidently took the stage and presented the choreography award to Debbie Allen—but not before declaring, "Not only am I presumed innocent, I am innocent."

Meanwhile, behind the scenes, winners and presenters were greeted with questions about Shokur, who allegedly had been involved in a pair of violent crimes in recent months. Most respondents spoke up in support of the embattled rapper.

**LABEL MANIA:** Music veterans C.J. Bates and J.R. Bates have formed the independently distributed Sub-Groove Records. The new label is based in Sacramento, Calif., and so far has signed two acts: hip-hopper Sub-Zero

and pop-influenced jazz ensemble the Brew. J.B. will pilot the label while C.J. heads up A&R.

Platinum Atlanta Records is an optically named new Atlanta-based indie label. Headed by president/CEO Gene Barleson, the label's emphasis is on developing talent from the Southeast, especially in the metro Atlanta area. Signees include female vocalists Doryalea and Pamela Holmes, male vocalist Johnathan Merrinweather, and rappers B7 and Grok.

From Boynton, Fla., comes indie label Street Communications Inc., which curates director/CEO Mark St. Juste says "will never put out any product that will lead to the erosion of societal values and morals." Street Street's first album, "Florida Funk Bass, Bass, Bass," by A.C. Au-Funkster, was released Nov. 30.

**WOMACK REISSUES:** Bobby Womack was only 16 when he played guitar for Sam Cooke. At 20, he wrote the Rolling Stones' "It's All Over Now," the second U.S. top 40 hit for the bad-boy rock crew. Razor & Tie Music, which released the Womack collection "Lookin' For A Love (The Best Of Bobby Womack 1968-1970)" in April, released two more Womack albums, "The Poet" (1981) and "The Poet II" (1984). In November, both albums are produced or co-produced by Womack; "The Poet II" features the vocals of Patti LaBelle on three tracks.

**BUT THE BAND PLAYED ON:** Despite a snowstorm, the second annual "Soul Of R&B Revue" at New York's Lone Star Roadhouse last month reportedly drew a sizeable audience. The bill included local reggae act Red Stripe, Shanachie recording artist Billy Vera, and Shanachie's 15-piece funk band Syndicate Of Soul. Vera's act-closer was dedicated to the late gospel/blues artist Richard Tee, whose final performance, Shanachie says, was recorded with Vera for the label's 1993 album "The Soul Of R&B Revue... Live At The Lone Star Roadhouse."



**Kecape To South Central.** Columbia recording act Kecape performed a benefit concert that was part of a church-sponsored clothing and food drive. Pictured, from left, are Tameka Cottle, Tamika Scott, Kandi Burrus, and LaTocha Scott.

## USO Provides Live Outlet For Acts Package Tours Send Artists To Bases

■ BY DAVID NATHAN

Jones.

SAN JUAN, Puerto Rico—Seeking an alternative means for performing live, a number of R&B artists are discovering a "captive" audience at military bases on tours presented by the USO.

The Washington, D.C.-based USO is well known for the celebrity enter-

tainment. The tour was the third USO venture with producers Ramon Hervey and Bill Hammond, the co-founders of "R&B Live," a series of shows established in June 1991 in Los Angeles as a vehicle for bringing together name acts with top musicians for live presentations. Featured artists at the L.A. shows have included Al Jarreau, Chaka Khan, and Vanessa Williams; two special shows have been done in New York, and a television series based on the concept is in the works, according to Hervey.

The USO's heightened involvement with R&B artists began about three years ago, notes Stacy Rosenthal, international entertainment tour producer, who coordinated the recent tour with Hervey and Hammond.

"[R&B artists] didn't really know about [the opportunity] until about three years ago. We started checking with the troops to find out what kind of music they wanted... and in 1990, we did an Earth, Wind & Fire tour of Japan and Korea. The response was amazing." It is estimated that 55% of U.S. active service men and women are African American.

In 1991, the USO presented Jeffrey Osborne and a special Warner Bros. roadshow, arranged by label executive Iki Kara and featuring Washington, David Peaston, Timmy Gabeling, Le Gent, and Ex-Chiffon. The 1992 lineup included a "Sand Jam" with E.U. and Lady Soul; a "Transatlantic Jam" with Alyson Williams, Portelli, and Ex-Girlfriend; and a Smokey Robinson tour.

Following initial USO contact with "R&B Live" in June 1992, the first package under the banner was put together in January 1993.

During its tour of Turkey and Italy, the show included Sheila E. (Continued on page 19)



**Vocalists Keith Washington and Cherrelle** mix it up, while soloist Will Downing looks on. All three were a part of the recent "R&B Live" USO concert tour of U.S. military bases in the Caribbean.

tainment it has been providing since its inception more than 30 years ago. In addition to a host of other services and programs it offers to U.S. armed forces personnel around the globe, the nonprofit entity (funded by corporate and private donors) has increased its presentation of R&B acts to troops stationed in various locations worldwide.

Most recently, the USO completed an AT&T-sponsored tour package at bases in the Caribbean, featuring Keith Washington, Will Downing, Cherrelle, and an all-star band that included Ray Fuller (musical director), Rayford Griffin, Mark Stephens, Eddie Minfield, and guest vocalists Penny Ford and Kipper



COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY *SoundScan*

Records with the greatest airplay and sales gains this week. ♦ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \* Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (CD) CD single availability. (M) Cassette maxi-single availability. (V) Vinyl maxi-single availability.

# Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems. Radio tracks are 76.88 minutes are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with album release date. This data is used in the Hot R&B Singles chart.

WEEKS ON CHART	WEEKS LAST WEEK	ARTIST	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	CAN WE TALK	1	1
1	15	NEVER KISSING AGAIN	2	2
2	1	NEVER KISSING AGAIN	3	3
3	1	CITY FOR	4	4
4	3	SEVEN WHOLE DAYS	5	5
5	6	WANTS THE ROCK	6	6
6	7	SHOOP	7	7
7	2	BREATHE AGAIN	8	8
8	16	JUST KICK IT	9	9
9	3	FLAY YOUR HEAD ON MY PILLOW	10	10
10	14	NEVER KISSING AGAIN	11	11
11	14	GANGSTA LANE	12	12
12	15	NEVER SHOULDVE LET YOU GO	13	13
13	22	COME INSIDE	14	14
14	25	ANNIVERSARY	15	15
15	6	SHIN	16	16
16	18	HEY MR. DJ	17	17
17	10	U.S.A.	18	18
18	22	YOU'RE ALWAYS ON MY MIND	19	19
19	12	IF YOU DON'T HAVE TO WORRY	20	20
20	12	TIME AND CHANCE	21	21
21	22	GETTO JAM	22	22
22	26	GROOVE THANG	23	23
23	3	I'M IN THE MOOD	24	24
24	26	RIGHT HERE (HUMAN NATURE)	25	25
25	26	U SING ME SWINGER	26	26
26	23	DREAMLOVER	27	27
27	26	KEEP IT HEAD UP	28	28
28	26	THE MORNIN' AFTER	29	29
29	26	LOOKING FOR YOU, DO RIGHT	30	30
30	26	BETCHALLI, NEVER FIND	31	31
31	30	SOMETHING IN COMMON	32	32
32	30	ANOTHER BAD LOVE	33	33
33	31	RAMP OF GLORY	34	34
34	30	YOUR LOVE KEEPS WORKING	35	35
35	30	AWARD TOUR	36	36
36	31	WHAT'S MY NAME?	37	37
37	31	FAMILY AFFAIR	38	38

\* Tracks entering up the chart with airplay gains. © 1994, Billboard/BSI Communications.

## HOT R&B RECURRENT AIRPLAY

1	1	SOMETHING'S GONN GO UP
2	1	LOVE ME RIGHT
3	1	THE WAY THAT LOVE GOES
4	1	I'M IN THE MOOD
5	1	NEVER KISSING AGAIN
6	1	NEVER KISSING AGAIN
7	1	NEVER KISSING AGAIN
8	1	NEVER KISSING AGAIN
9	1	NEVER KISSING AGAIN
10	1	NEVER KISSING AGAIN
11	1	NEVER KISSING AGAIN
12	1	NEVER KISSING AGAIN
13	1	NEVER KISSING AGAIN
14	1	NEVER KISSING AGAIN
15	1	NEVER KISSING AGAIN
16	1	NEVER KISSING AGAIN
17	1	NEVER KISSING AGAIN
18	1	NEVER KISSING AGAIN
19	1	NEVER KISSING AGAIN
20	1	NEVER KISSING AGAIN
21	1	NEVER KISSING AGAIN
22	1	NEVER KISSING AGAIN
23	1	NEVER KISSING AGAIN
24	1	NEVER KISSING AGAIN
25	1	NEVER KISSING AGAIN
26	1	NEVER KISSING AGAIN
27	1	NEVER KISSING AGAIN
28	1	NEVER KISSING AGAIN
29	1	NEVER KISSING AGAIN
30	1	NEVER KISSING AGAIN
31	1	NEVER KISSING AGAIN
32	1	NEVER KISSING AGAIN
33	1	NEVER KISSING AGAIN
34	1	NEVER KISSING AGAIN
35	1	NEVER KISSING AGAIN
36	1	NEVER KISSING AGAIN
37	1	NEVER KISSING AGAIN
38	1	NEVER KISSING AGAIN

Numbers in circles are weeks which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped on the top 30

## R&B SINGLES A-Z

1	1	THE PHILADELPHIA
2	1	THE PHILADELPHIA
3	1	THE PHILADELPHIA
4	1	THE PHILADELPHIA
5	1	THE PHILADELPHIA
6	1	THE PHILADELPHIA
7	1	THE PHILADELPHIA
8	1	THE PHILADELPHIA
9	1	THE PHILADELPHIA
10	1	THE PHILADELPHIA
11	1	THE PHILADELPHIA
12	1	THE PHILADELPHIA
13	1	THE PHILADELPHIA
14	1	THE PHILADELPHIA
15	1	THE PHILADELPHIA
16	1	THE PHILADELPHIA
17	1	THE PHILADELPHIA
18	1	THE PHILADELPHIA
19	1	THE PHILADELPHIA
20	1	THE PHILADELPHIA
21	1	THE PHILADELPHIA
22	1	THE PHILADELPHIA
23	1	THE PHILADELPHIA
24	1	THE PHILADELPHIA
25	1	THE PHILADELPHIA
26	1	THE PHILADELPHIA
27	1	THE PHILADELPHIA
28	1	THE PHILADELPHIA
29	1	THE PHILADELPHIA
30	1	THE PHILADELPHIA
31	1	THE PHILADELPHIA
32	1	THE PHILADELPHIA
33	1	THE PHILADELPHIA
34	1	THE PHILADELPHIA
35	1	THE PHILADELPHIA
36	1	THE PHILADELPHIA
37	1	THE PHILADELPHIA
38	1	THE PHILADELPHIA

## Hot R&B Singles Sales

Compiled from a national sample of POS (point of sale) supplied by R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

WEEKS ON CHART	WEEKS LAST WEEK	ARTIST	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	NEVER KISSING AGAIN	1	1
2	1	NEVER KISSING AGAIN	2	2
3	1	NEVER KISSING AGAIN	3	3
4	1	NEVER KISSING AGAIN	4	4
5	1	NEVER KISSING AGAIN	5	5
6	1	NEVER KISSING AGAIN	6	6
7	1	NEVER KISSING AGAIN	7	7
8	1	NEVER KISSING AGAIN	8	8
9	1	NEVER KISSING AGAIN	9	9
10	1	NEVER KISSING AGAIN	10	10
11	1	NEVER KISSING AGAIN	11	11
12	1	NEVER KISSING AGAIN	12	12
13	1	NEVER KISSING AGAIN	13	13
14	1	NEVER KISSING AGAIN	14	14
15	1	NEVER KISSING AGAIN	15	15
16	1	NEVER KISSING AGAIN	16	16
17	1	NEVER KISSING AGAIN	17	17
18	1	NEVER KISSING AGAIN	18	18
19	1	NEVER KISSING AGAIN	19	19
20	1	NEVER KISSING AGAIN	20	20
21	1	NEVER KISSING AGAIN	21	21
22	1	NEVER KISSING AGAIN	22	22
23	1	NEVER KISSING AGAIN	23	23
24	1	NEVER KISSING AGAIN	24	24
25	1	NEVER KISSING AGAIN	25	25
26	1	NEVER KISSING AGAIN	26	26
27	1	NEVER KISSING AGAIN	27	27
28	1	NEVER KISSING AGAIN	28	28
29	1	NEVER KISSING AGAIN	29	29
30	1	NEVER KISSING AGAIN	30	30
31	1	NEVER KISSING AGAIN	31	31
32	1	NEVER KISSING AGAIN	32	32
33	1	NEVER KISSING AGAIN	33	33
34	1	NEVER KISSING AGAIN	34	34
35	1	NEVER KISSING AGAIN	35	35
36	1	NEVER KISSING AGAIN	36	36
37	1	NEVER KISSING AGAIN	37	37
38	1	NEVER KISSING AGAIN	38	38

\* Singles with increasing sales. © 1994, Billboard/BSI Communications and SoundScan, Inc.

## Hot R&B Singles Sales

Compiled from a national sample of POS (point of sale) supplied by R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

WEEKS ON CHART	WEEKS LAST WEEK	ARTIST	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	NEVER KISSING AGAIN	1	1
2	1	NEVER KISSING AGAIN	2	2
3	1	NEVER KISSING AGAIN	3	3
4	1	NEVER KISSING AGAIN	4	4
5	1	NEVER KISSING AGAIN	5	5
6	1	NEVER KISSING AGAIN	6	6
7	1	NEVER KISSING AGAIN	7	7
8	1	NEVER KISSING AGAIN	8	8
9	1	NEVER KISSING AGAIN	9	9
10	1	NEVER KISSING AGAIN	10	10
11	1	NEVER KISSING AGAIN	11	11
12	1	NEVER KISSING AGAIN	12	12
13	1	NEVER KISSING AGAIN	13	13
14	1	NEVER KISSING AGAIN	14	14
15	1	NEVER KISSING AGAIN	15	15
16	1	NEVER KISSING AGAIN	16	16
17	1	NEVER KISSING AGAIN	17	17
18	1	NEVER KISSING AGAIN	18	18
19	1	NEVER KISSING AGAIN	19	19
20	1	NEVER KISSING AGAIN	20	20
21	1	NEVER KISSING AGAIN	21	21
22	1	NEVER KISSING AGAIN	22	22
23	1	NEVER KISSING AGAIN	23	23
24	1	NEVER KISSING AGAIN	24	24
25	1	NEVER KISSING AGAIN	25	25
26	1	NEVER KISSING AGAIN	26	26
27	1	NEVER KISSING AGAIN	27	27
28	1	NEVER KISSING AGAIN	28	28
29	1	NEVER KISSING AGAIN	29	29
30	1	NEVER KISSING AGAIN	30	30
31	1	NEVER KISSING AGAIN	31	31
32	1	NEVER KISSING AGAIN	32	32
33	1	NEVER KISSING AGAIN	33	33
34	1	NEVER KISSING AGAIN	34	34
35	1	NEVER KISSING AGAIN	35	35
36	1	NEVER KISSING AGAIN	36	36
37	1	NEVER KISSING AGAIN	37	37
38	1	NEVER KISSING AGAIN	38	38

\* Singles with increasing sales. © 1994, Billboard/BSI Communications and SoundScan, Inc.

## HOT RAP SECTION™

**AT THE TOP:** "Cry For You" by Jodeci (Upfront) rises to the top of the Top R&B Singles chart. "It's No. 1 in 10 stations including WQVE New Orleans, KJMS Memphis, WKRU Lexington, Ky, and WRKS Washington, D.C. It ranks top five at 21 stations and top 10 at 17 stations. "Understanding" by Scooby (So So Def) sustained interest—airplay points increased nearly 11%, and on the Hot R&B Singles chart it moved 16-10. The song ranks No. 1 at eight stations, including WLWZ Greenville, S.C.; KRBL Los Angeles; WEAS Savannah, Ga.; and WOLF Syracuse, N.Y. It also ranks top five at 13 stations and top 10 at another 13.

**POWER PICKS:** "U Send Me Swirvin'" by Mint Condition (Perspective) crosses the Power Pick Singles award as it moves up the R&B Singles chart 33-25. Sales increased 60%; airplay exposure is strong and building. It ranks top 10 in 14 stations, including KJLH and KRCE in Los Angeles, WFLZ Richmond, Va., WUSL Philadelphia, and WDKX Rochester, N.Y. "When A Man Loves A Woman" by Jody Watley (MCA) increases 73% in airplay and zooms up the R&B Singles chart 80-58. It is top 10 at WDKX and is gaining strong airplay at WKYC New York, WVAZ Cleveland, WGCI Chicago, and WQOK Raleigh, N.C.

**DETAILS, DETAILS:** A number of new songs are finding favor with R&B radio. "I'm In The Mood" by CeCe Peniston (A&M) developed over the holidays and this week moves up to No. 32. It's top five at WFXA Augusta, Ga., and WQOK Raleigh, N.C. It ranks top 10 at five other stations, including WUSL and WJHM Orlando, Fla. "Betch'N Never Find" by Chantay Savage (LD) swings up to No. 38. The Chicago native is No. 2 on WGCI in her hometown, and top five at WENN Birmingham, Ala., and WQON "Groove Thang" by Zhane enters the chart at No. 38, signaling that the duo still has a handle on the grooves after moving to the Motown label. The song is top five at WMYK Norfolk, Va., and WCDX Richmond. It gets top 10 exposure at WQVE New Orleans and KJLH Los Angeles. "Whatta Man" by Salt-N-Pepa featuring En Vogue (Next Plateaus) and WDKX Rochester, N.Y., increases in sales, but mainly in airplay. It re-enters the Hot R&B Airplay chart at No. 59. This song was selected for airplay off the En Vogue EP by rhythm-crossover radio last summer. Now that it's the current Salt-N-Pepa single, R&B radio is taking it to nicely. It is top 10 at WQOK and KTOV Texas, Okla.

**COUNTDOWNS COUNT:** A number of songs on the airplay-only chart have resuscitated even though those songs are not current singles. BDS information helps us see the impact of the end-of-year countdown shows. Airplay of artists' favorite songs actually forms "Right Here (Human Nature)" [downward] by SWV (RCA) back up the chart with a bullet—those radio increases could not be denied. Janet Jackson, Toni Braxton, Tony Toni Tóné, Mariah Carey, and En Vogue also benefited from the year-end reviews.

**R&B MONITOR UPDATE:** "Can We Talk" by Tevin Campbell (Quest) holds the No. 1 position on the R&B/Airplay chart in the R&B Airplay Monitor. The adult Airplay is "Lay Your Head On My Pillow" by Tony Toni Tóné ("Cry For You" by Jodeci [Upfront] is the second on the top spot). R&B mainstream chart, There are two Airpower awards: "You're Always On My Mind" by SWV (RCA) and "Shabb" by Campbell.

## R&amp;B

## USO'S R&amp;B TOURS

(Continued from page 15)

Michael Cooper, and Meli's Morgan and was sponsored by AT&T and GEICO Insurance. The response was no strong that a second "R&B Live" tour of the U.K. and Germany was conducted in July with Philip Bailey, Howard Hewitt, Lisa Taylor, and comedian Tony Davidson. The latest all-star tour kicked off Dec. 1 in Panama and ended Dec. 12 in Bermuda, with stops in Puerto Rico, Antigua, and Guantanamo Bay, Cuba.

Hammond, who has attended all three USO tours, says that "putting together a show [like this] is a lot of work, since it involves a lot of different people's schedules. But when we do these tours, the artists and musicians understand our mission. There are no headliners as such—it really is like a family-type of atmosphere."

The artists on the most recent trek concern. Downing notes, "This is the first time I've done shows for the military. It's a chance to give back to people who are serving the country, and I definitely push into perspective what the men and women in the armed forces do on a daily basis."

For Cherelle, audience reaction at every show was "really great. People come here because their families, and it's a real high seeing young brothers and sisters who may not have the opportunity to get out and see entertainment."

The USO tours give recording acts a chance "to do some things that are exciting and different," says Washington. "I don't take full advantage of that on my first tour with USO. But this time I got to jump off a boat, hang from a plane... as well as work with some great artists and musicians."

The timing for the "R&B Live" package was particularly appropriate, notes USO director of entertainment Dave Mitchell. The holiday season can be particularly lonely for service men and women who are totally isolated from family, friends, and loved ones. This "R&B Live" tour lets them know that their country, and their heroes in the entertainment industry, appreciate that.

With plans for a fourth such USO package in March, Hervey notes, "We're able to create an attractive and cost-effective package by fusing three or four different artists together."

The tours also affect record sales, since product is available on base through the Army & Air Force Exchange Services. Hervey says the AAFES purchased 35,000 copies of Washington's latest Quest album on the basis of the artist's inclusion on the tour.

The USO's Rosenthal says the organization also is looking at record companies to sponsor tours, saying it is an ideal sales opportunity to generate sales and exposure for acts while giving artists a chance to serve people who are themselves serving people who may be separated from their families for years.

"The shows have really helped provide the forces with a touch of home," she says. "We're looking to get calls from agents representing different acts, and the word is getting out through R&B artists who have talked to each other about their experiences with us."

## Hot Rap Singles™

THIS WEEK				LAST WEEK				WEEKS ON CHART				TITLE				ARTIST																			
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS												AND COMPILATION, AND PROVIDED BY SOUNDSCAN																							
★ ★ ★ ★ ★												★ ★ ★ ★ ★																							
1	2	2	7	GETTO JAM				★ DOMINO																											
2												3				KAY YEA HEAD UP				★ 2PAC															
3												1				5				WHAT'S MY NAME!				★ SNOOP DOGGY DOGG											
4												5				6				U.N.I.T.Y.				★ QUEEN LATIFAH											
5												4				1				WHOOOMP! (THERE IT IS)				★ TAG TEAM											
6												7				11				1 (KIND Y I GOT) SKILLZ				★ SHAQUILLE O'NEAL											
7												8				9				REAL MUTHAPHUCKIN G'S				★ EAZY-E											
8												9				10				AWARD TOUR				★ A TRIBE CALLED QUEST											
9												10				11				DUNKIN' DONUTS				★ 12 GAUGE											
10												7				5				SHOCK				★ SALT-N-PEPA											
11												9				7				COME BABY COME				★ K7											
12												12				6				REALLY DO				★ ICE CUBE											
13												15				14				COME CLEAN				★ JERU THE DAMAJA											
14												13				13				CREAT				★ DAS EFX											
15												19				23				CANTALOP (FLIP FANTASIA)				★ USS3											
16												16				15				69				★ FATHER											
17												14				17				I'M REAL				★ KRIS KROSS											
18												20				18				HERE COME THE LORDS				★ LORDS OF THE UNDERGROUND											
19												17				7				SAME OLD SHIT				★ MC REN											
20												18				19				25				I GET AROUND				★ 2PAC							
21												35				38				4				WE AN'T GOIN' OUT LIKE THAT				★ CYPRESS HILL							
22												24				24				3				FAMILY AFFAIR				★ SHABBA RANKS							
23												26				29				21				NOD SHOCK				★ MISTA GRIMM							
24												21				20				7				BOOM SHAK A-TACK				★ BORN JAMERS							
25												29				22				4				SOUND OF DA POLICE				★ KRIS-ONE							
26												22				18				7				METHOD MAN				★ WU-TANG CLAN							
27												31				40				7				COUNTY LINE				★ COOLIO							
28												30				28				10				HUMP WIT IT				★ 95 SOUTH							
29												25				28				15				LEE RIDE				★ DR. DRE							
30												33				21				23				RUFFNECK				★ MC LYTE							
31												30				31				25				7				WHOOT, THERE IT IS				★ 95 SOUTH			
32												33				32				34				9				93 TIL INFINITY				★ SOULS OF MISCHIEF			
33												34				33				10				I'M A PLAYER				★ TOO SHORT							
34												37				33				10				BROOKLYN BOUNCE				★ DADDY-O							
35												34				37				8				OZZY DUKES				★ DUICE							
36												42				48				12				LOOK TO SELF				★ ICE CUBE FEATURING DAS EFX							
37												27				25				7				I'M CHECKING FOR THE ONE				★ JAZZY JEFF FRESH PRINCE							
38												39				44				7				MANY CLOUDS OF SMOKE				★ TOTAL DEVASTATION							
39												38				32				8				NOW I FEEL YA				★ SCARFACE							
40												44				41				15				STAY REAL				★ ERIC SERMON							
41												36				5				5				ADDAMS FAMILY (WHOOPI)				★ TAG TEAM							
42												43				5				3				I-IGHT (ALRIGHT)				★ DOUG E. FRESH							
43												40				35				3				RAHEEM THE DREAM											
44												47				45				8				THINK (ABOUT IT)				★ PATRRA							
45												RE-ENTRY				1				1				INSANE IN THE BRAIN				★ CYPRESS HILL							
46												46				39				7				HEAT IT UP				★ RAKIM							
47												NEW				1				1				EGO TRIPPIN' (PART TWO)				★ DE LA SOUL							
48												NEW				1				1				LUNKIT				★ THA ALKALOHS							
49												45				48				14				DRE DAY				★ DR. DRE							
50												NEW				1				1				THE MURDA SHOOT				★ SPICE 1							



WEEK	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	GENRE	PEAK POSITION	TITLE	PEAK POSITION	
1	1	1	1	SNOP! DOGGY DOG	DEATH ROWNENTHUS: DOGGY DOG (10/9/15)	DOGGY STYLE	1			
2	2	2	2	JODECI	UNDEFEATED (10/9/15)	QUARTY OF A MAD BIRD	2			
3	5	5	2	ICE CUBE	HONESTY 8888P (10/9/15)	LETHAL INJECTION	1			
4	7	8	6	R. KELLY	JIVE 41537 (10/9/15)	12 PLAY	3			
5	8	8	25	TONI BRAXTON	AFRICAT 2: COOLNATURAL (10/9/15)	TONI BRAXTON	3			
6	4	3	18	MARIAN CAREY	COLUMBIA 52051 (10/9/15)	MUSIC BOX	1			
7	8	7	10	TEVIN CAMPBELL	AT 4534:SWANMER (10/9/15)	IM READY	3			
8	9	8	3	JANET JACKSON	1 YKIN 6 7825 (10/9/15)	JANET	1			
9	11	12	12	SALT-N-PEPA	NEST PACEWAY (10/9/15)	VERY NERCESS	2			
10	12	9	20	BAYFISKE	CELEB 1259AF (10/9/15)	FOR THE COOL, IN YOU	2			
11	10	10	17	KSCAPE	SO SO DO 5767:YOMODA (10/9/15)	HUMMUN COMIN AT CHA	3			
12	15	11	17	EATY	RAUTLES 1302:YATL (10/9/15)	IT'S ON (DR. DRE & LUTHE) KILLA	1			
13	14	13	8	THE CALLED QUEST	JIVE 41540 (10/9/15)	MIDNIGHT MATTERS	1			
14	18	15	10	TOO SHORT	JIVE 41559 (10/9/15)	GET IN WHERE YOU FIT IN	1			
15	20	18	4	DOMINO	UNDEFEATED 3770:KISS (10/9/15)	DOMINO 15	1			
16	16	26	20	TONY! TONI TONE!	WING 51433:KISS (10/9/15)	SONS OF SOUL	3			
17	13	14	59	SOUNDTRACK	10 AVISTA 1869P (10/9/15)	THE BOYDGRAND	1			
18	27	25	10	ZAPP & ROGER REPRIDE	AT 4534:SWANMER (10/9/15)	ALL THE GREATEST HITS	9			
19	21	20	10	SHAQUILLE O'NEAL	JIVE 41529 (10/9/15)	SHAG OISEL	1			
20	19	21	17	MAZE	FEATURING FRANKIE BEVERLY	MAZE (10/9/15)	BACK TO BASICS	3		
21	33	35	26	CYPRESS HILL	RAUTLES 1302:YATL (10/9/15)	BLACK SUNDAY	1			
22	36	23	8	M.C. REIN	RAUTLES 1302:YATL (10/9/15)	SHOCK OF THE HOUR	1			
23	28	27	7	DAS EFX	FEATURING 5220:YATL (10/9/15)	WE TAUNT UP SEAWIDE	6			
24	32	33	8	WU-TANG CLAN	LODGE 6433:YATL (10/9/15)	ENTER THE WU-TANG (5 CHAIRS)	9			
25	23	24	7	QUEEN LATIFAH	WOTNIN 6276:YATL (10/9/15)	BLACK FISHES	1			
26	17	19	33	FRANKY G & POKA	AT 4534:SWANMER (10/9/15)	BRAGGERS	2			
27	28	42	4	THE 213	AT 4534:SWANMER (10/9/15)	STRICTLY 4 MY F.A.S.G.A.Z.	1			
28	24	34	55	DALIE	AT 4534:SWANMER (10/9/15)	THE CHRONIC	1			
29	35	—	—	RUPIN TREVANT	MA 1088P (10/9/15)	IT'S GOIN' DOWN	29			
30	25	31	9	DRS	CELEB 1414S (10/9/15)	GANGSTA LEAD	6			
31	39	27	4	MARY J. BLIGE	UNDEFEATED 3770:KISS (10/9/15)	WHAT'S THE 417 REMIX ALBUM	27			
32	6	13	13	BOYZ II MEN	MOTOWN 6343 (10/9/15)	CHRISTMAS INTERPRETATIONS	6			
33	34	29	7	COLOR ME BADD	AT 4534:SWANMER (10/9/15)	TIME AND CHANCE	20			
34	24	30	62	SWAY	AT 4534:SWANMER (10/9/15)	IT'S ABOUT TIME	2			
35	30	32	61	SAGE A	AT 4534:SWANMER (10/9/15)	LOVE DELUXE	2			
36	43	18	15	SPICE 1	JIVE 41513 (10/9/15)	187 HE WHITE	1			
37	38	36	39	INTRO	AT 4534:SWANMER (10/9/15)	INTRO	1			
38	37	35	15	MARTIN LAWRENCE	EASTWEST 6220P (10/9/15)	TALKIN SHIT	10			
39	50	52	5	USE	BLUE NOTE 802P:YATL (10/9/15)	HAND ON THE TORCH	39			
40	46	41	4	SOUNDTRACK	LODGE 6433:YATL (10/9/15)	SISTER ACT 2: BACK IN THE HABIT	40			
41	48	47	1	SCARFACE	AT 4534:SWANMER (10/9/15)	THE WORLD IS YOURS	1			
42	46	4	4	SHAY	CELEB 1414S (10/9/15)	RIGHT BACK AT CHA	42			
43	29	35	15	IRVING MCKINIGHT	AT 4534:SWANMER (10/9/15)	IRVING MCKINIGHT	17			
44	58	63	15	MINT CONDITION	CELEB 1414S (10/9/15)	FROM THE MINT FACTORY	44			
45	55	46	14	ARON LAL	MA 1088P (10/9/15)	THE TRUTH	7			
46	53	52	6	N D EXTREME	GAULINE ALIVE 10953A (10/9/15)	N D EXTREME	22			
47	45	46	22	KHIS KROCK	WOTNIN 6276:YATL (10/9/15)	DA BOMB	3			
48	60	62	12	BLACK MOON	WOTNIN 6276:YATL (10/9/15)	ENTA DA STAGE	34			
49	58	57	9	CHINA WALL	AT 4534:SWANMER (10/9/15)	CHINA WALL	34			
50	49	44	30	JOHNNY GILL	MOTOWN 6343 (10/9/15)	PROVOCATIVE	4			
51	52	—	—	***PACESSETTER***	VARIOUS ARTISTS	THEADY 6152 (10/9/15)	OLD SCHOOL	51		
52	57	56	11	ERICK SERMON	ALCANTARA 5247CQ:COLUMBIA (10/9/15)	NO PRESSURE	2			
53	41	40	31	LUTHER VANDROSS	LA 5323L:EPIC (10/9/15)	NEVER LET ME GO	3			
54	51	54	14	KRS-ONE	JIVE 41537 (10/9/15)	RETURN OF THE BOOM BAP	5			
55	50	51	14	E-40	ASC WFO 12 340 (10/9/15)	THE MALM, LAM	31			
56	57	50	20	ICE MERCURY	5102B (10/9/15)	EVERYTHING	16			
57	52	50	10	MI-VEE	JIVE 41528 (10/9/15)	FAITHFUL	23			
58	58	57	11	SHINY CIRCLE	AT 4534:SWANMER 6221 (10/9/15)	SHINY CIRCLE	58			
59	79	68	6	THE FUNKYBONNETS	AT 4534:SWANMER 6221 (10/9/15)	NO NEED FOR ALARM	59			
60	75	76	14	SONS OF MISHKEE	JIVE 41513 (10/9/15)	3X3 TWINITY	17			
61	74	74	40	OTIS & RALPHUS	5102B (10/9/15)	BAGGADUFF	8			
62	47	49	16	PRINCE PAULY PARK	6443:JANUARY (10/9/15)	THE HITS 2'S BONES	6			
63	72	78	8	K7 TOWNY BOY	1021 (10/9/15)	SWING BATTLE	63			
64	57	60	16	PRINCE PAULY PARK	6443:JANUARY (10/9/15)	THE HITS 1	14			
65	69	69	16	PRINCE PAULY PARK	6443:JANUARY (10/9/15)	THE HITS 2	23			
66	81	—	2	FATHER UPTOWN	10557:MAA (10/9/15)	SKATE IS LEAD	66			
67	71	57	15	KETI WASHINGTON	AT 4534:SWANMER (10/9/15)	YOU MAKE IT EASY	16			
68	51	51	18	SOUNDTRACK	MUSCUP SOUNDTRACK 5270B:EPIC (10/9/15)	FREE WALLY	40			
69	86	73	8	JODY WATLEY	MA 10947 (10/9/15)	INTIMACY	38			
70	56	62	24	TEAM LEAD	10888:MAA (10/9/15)	WHOOPIEM (JADE T)	68			
71	76	77	59	JADE	GAULINE 2446:MAA (10/9/15)	HERE TO THE MAX	19			
72	93	93	15	DA SOUL TOWNY BOY	1063 (10/9/15)	BUJHUNE MID STATE	41			
73	90	81	20	EIGHTBALL & MUG	SLAKE 6001 (10/9/15)	COMIN' OUT HARD	9			
74	87	82	39	LOUIS & CORY	DANCEWORLD 153:EPIC (10/9/15)	BANGIN ON WAX	74			
75	85	49	13	LONGOR OF THE RAINBOW	CELEB 1414S (10/9/15)	HERE COME THE WORDS	13			
76	82	59	18	MICHAEL JACKSON	AT 4534:SWANMER (10/9/15)	DANGEROUS	1			
77	64	75	15	IN VOICIE	6276:YATL (10/9/15)	RUNAWAY LOVE	16			
78	82	82	22	LOVE'S PLACED TO REST	AT 4534:SWANMER (10/9/15)	LOVES THE PLACED TO REST	78			
79	80	72	16	KEATZ JEFF & FIRE	JIVE 41549 (10/9/15)	CODE RED	79			
80	83	55	16	EARTH, WIND & PRESH	6074 (10/9/15)	MILLENNIUM	8			
81	89	90	54	SHIA	GAULINE ALIVE 10953A (10/9/15)	IF I EVER FALL IN LOVE	3			
82	78	79	59	BILLY & LARSA	6443:JANUARY (10/9/15)	LOVE CONTROL	1			
83	83	72	16	THE ISLEY BROTHERS	6152 (10/9/15)	LEVEL	34			
84	84	80	29	TINA TURNER	AT 4534:SWANMER (10/9/15)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	8			
85	65	64	13	TEODY PENCIBEROS	6152 (10/9/15)	A LITTLE MORE MAGIC	1			
86	85	54	13	ICE CUBE	PRODIGY 10387 (10/9/15)	THE FREATOR	8			
87	92	92	2	TOAST DEVIATION	AT 4534:SWANMER (10/9/15)	LEGALIZE IT	87			
88	99	85	6	BOBBY BROWN	1087P (10/9/15)	REMEMES IN THE KEY OF B	72			
89	91	92	22	BUJO BANTEN	AT 4534:SWANMER (10/9/15)	VOICE OF JAMAICA	29			
90	66	74	122	BOYZ II MEN	MOTOWN 6320 (10/9/15)	COOLIN' HIGH AMERICA	9			
91	82	80	40	VARIOUS ARTISTS	THEADY 6152 (10/9/15)	MTV PARTY ON VOL 3	45			
92	88	84	34	MARIAN CAREY	LA 5323L:EPIC (10/9/15)	MTV UNUSUALLY	36			
93	85	87	22	OLETA ANDERS	6152 (10/9/15)	EVOLUTION	20			
94	85	102	22	CYPRESS HILL	AT 4534:SWANMER (10/9/15)	CYPRESS HILL	4			
95	94	89	19	STANLEY CLARKE	AT 4534:SWANMER (10/9/15)	EAST RIVER DRIVE	54			
96	95	95	1	LEADERS OF THE NEW SCHOOL	AT 4534:SWANMER (10/9/15)	T.I.M.E.	75			
97	95	95	15	TRAL ALKALINE	AT 4534:SWANMER (10/9/15)	21 OVER	23			
98	97	97	35	PONDAL	AT 4534:SWANMER (10/9/15)	FEVER FOR DA FLAVOR	3			
99	97	99	29	CHINA WALL	AT 4534:SWANMER (10/9/15)	SINCERELY YOURS	75			

**PENDULUM SWINGS BACK FOR LISA LISA**

**PENDULUM SWING**  
(Continued from page 15)

and may spell a wider market share.

"We want this project to succeed internationally, which is part of the reason Jan. 25 is a worldwide release date for the album," Rodriguez says. "Our goal with this album is to keep the same core audience, and then bring on board new people in as well."

The label plans a Jan. 20 kickoff reception in New York; a promotional tour will begin on the 25th, the same day the album drops. "By mid-February, she'll be visiting selected markets—stopping in on ra-

dio, video, retail, and press outlets," Rodriguez says. "Then, around Feb. 26, it all went to Europe."

Asked the significance of the album's title, Lisa Lisa says, "turn it upside down ... It's [the number 77] my lucky number."

The artist says she's lucky to record for Pendulum because of the longtime relationship she has enjoyed with ex-Columbia exec Rodriguez, who had a hand in the platinum success of her first two albums, 1985's "Lisa Lisa & Cult Jam With Full Force" and 1987's "Spanish Fly," as well as 1989's "Straight To

The Sky™ which was certified gold

"I've known Ruben since the days when I was signed to Columbia, and he was promoting my career over there," she says, "and since he's worked with me before, he knows the formula for having a successful Lisa Lisa record."

Gone from the picture are her former musical partners, Cult Jam, and her mainstay production team, Full Force. Stepping in as producer/songwriters on the new project are Giovanni Salah, who penned and produced the first single; Nona Hendryx; Jr. Vasquez; Tony Shim-

kin, and Guru

However, Lisa Lisa says she had complete control over what ended up on "LL-77" and that her creative influence was intimately intertwined "with each and every track's production."

"I like to describe my music as R&B, hip-pop, dark, and I wanted to touch every part of music," she says. "The most challenging thing about this whole project was also what made it so exciting—and that is that I made all the moves with it ... from selecting producers to mastering the final product."

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# HUNT FOR 'NEXT BIG THING' UNEARTHS SKA UNDERGROUND

(Continued from page 1)

ers). The Bosstones inked a seven-album deal with Mercury, perhaps ensuring that their punk/metal/traditional ska scheme will become the genre's main label trend.

The Skatalites, one of the first Jamaican ska bands, signed a three-record contract with Shanachie in June 1983, and released "Skavooze," its first record since 1984.

The title of the album is itself a marketing tool: Skavooze also is the name of a monthlong, pan-genreational ska festival that concluded in November. The 26-show, multi-artist club tour featured full sets by the band, the Selector, Special B (a ska supergroup featuring ex-members of the English Beat and the Specials), and the Skatalites. It sold out, 1,000-2,000-capacity venues in major ska centers like Boston, New York, Chicago, Los Angeles, San Diego, Madison, Wis., and Denver, and sold at least 75% of capacity at other stops.



THE TOASTERS

Meanwhile, Bruce Harris, EMI/WRG director of catalog development and marketing, has produced the 27-disc "Dub 56: The Checkerboard Past," a two-CD collection of the ska singles released on the famous British label from 1973-1980. Harris says he's planning a fifth album, "Dub 56," for their own indie label, Nonesuch. Joe Jackson, who has produced three of the band's albums, is now producing "Dub 56," according to Bob "Buckley" Hingley, Toasters guitarist. Hingley expects "Dub 56" to sell 15,000-20,000 units, the usual for a Toasters release.

All the recent activity tells ska veteran Tommy McCook something: That his years of hard work making Jamaican street music have not been in vain. McCook is a founding member of the Skatalites, which formed in the early '60s. The Skatalites' influence is far-reaching, and if Joe-T weren't looking, some might even say he's among the original gangstas. They've created a ska and went on to play what is commonly perceived as the "original rebel music." Those original rebels spawned the more popular reggae acts, including Bob Marley, Jimmy Cliff, and Toots & the Maytals.

Ska, reggae's fast-paced predecessor, was in jazz and R&B sessions in the early '60s. The late Clash Johnson, bandleader of the Blues Blasters, usually is credited as a pioneer in the movement. In the '70s, Alphonso, Lloyd Knibbs, Lloyd Brewster, Lester Sterling, and McCook had been playing with Johnson regularly. But when he died, the Skatalites in 1964. Guitarist Ernest Ranglin also is cited as an architect of the sound.

Johnson likes to recount the colorful birth of reggae from ska: "One terribly hot summer, the ska bands decided to stay cool and slow it down a bit, and thus created rock steady. But it was still too hot, and the musi-

cians were getting older, so the music was slowed down yet another notch and reggae was born," he says.

And reggae made waves, relegating ska to the genre that made it possible, to status as an overshadowed subculture.

In 1979, 2-Tone Records, a small independent label with a wealth of know-how, was formed to market the work of Special AKA, which later became the Specials. The label, still run by manager the Specials and the Selector, signed a marketing deal with Chrysalis Records that year and helped bring ska out of the Jamaican underground and into the British mainstream. The collaboration yielded the works of now-legendary bands such as Madness and the English Beat, in addition to the Specials and the Selector.

By early 1980, 2-Tone had released seven singles, all of which sold at least 250,000 copies, according to the record company; all but two made the British top 10. In its seven years of operation, 2-Tone produced eight albums and 29 singles.

Ska, grunge, working-class kids found a new movement in ska. They became "rude boys" and girls, modeling themselves after the original Jamaican anarchy. The British fans appropriated the black-and-white ethic of 2-Tone, which did all its advertising in black and white to promote racial harmony, and affected all of the necessary sartorial touches: black suits, thin black ties, and black porkpie hats.

In the U.S., a few dedicated fans began the '80s ska movement and began establishing a ska network. Ska bands found each other and worked together to support their sound, creating a new style. The scene got progressively larger, and ska is now attracting attention in the U.S. with domestic acts like the English Beat, Bin Skala Bim, and the Toasters.

Most major cities in the U.S. boast

their own ska bands. In Boston, a known ska haven, there are as many as 13. Musicians who have dedicated their lives to the genre are the rule, not the exception. Ska bands perceive each other as comrades, not competitors.

"The surge is the result of tireless work by a few musicians who created an audience," says Rick Barry, a member of Boston's Bin Skala Bim. "Now that audience is beginning, and ska bands have created its own industry, and now it's there to be harvested."

According to Harris, "[Americans] finally put the word on the map for ska, because they finally understood punk and reggae. Dancehall, reggae, grunge, and hip-hop have broken down musical barriers and paved the way for ska."

"Punk/grunge was a necessary precedent," he adds. "It's not an accident that the true acceptance of reggae is related to the popularity of

grunge. UB40 is way different than Soundgarden, but they're on the charts at the same time. That should tell you something."

Larry Gold, owner of SOB's, a world music club in New York, and chief mastermind behind Skavooze, says ska can be as popular now as it was in England 15 years ago. "Skavooze convinced me of that," Gold says.

Radio airplay for ska is still limited at best, but I'm used to that coming from a world music background. Radio will be the last to jump on the wagon."

College stations still spin ska regularly, but commercial stations tend to think it's washed up, according to record company executives.

Some alternative playlists with progressive playlists play ska as part of their overall scheme. Laurie Galt, a disc jockey at Boston commercial alternative station WFXX, says the plays ska because it does well for her at such a college city with its thriving ska scene.

"I guess most stations look at ska as sort of a quirky little form of music that has its own limited set of fans," she says. But she plays two bands, Bin Skala Bim and the Mighty Mighty Bosstones, in regular rotation.

Carter Allen, music director of rock station WBCN Boston, takes the party line, and says he might play the Mighty Mighty Bosstones, but that would be his boundary.

"In radio, things have to hit," Allen says. "We just use our instincts. I can't really play ska."

Oedipus has an alternative show on WBCN and plays Bin Skala Bim in regular rotation. "Ska is growing in the clubs, but not on radio," he says. "Most ska bands haven't risen from indie status, so we're really not aware of them."

## INTERNATIONAL COMPLICATION

So what can bands do to make radio stations aware of them? Follow Dan Viny, who's touring with the eight years with Bin Skala Bim, he has established himself as a cult figure and grass-roots organizer of a ska network in Boston. Bin Skala Bim created its own label, BB Records, four years ago to get its own projects into the marketplace. Now, Bin Skala Bim tours regularly, sells 15,000-20,000 units per album, and helps all sorts of ska acts gain visibility so they can do the same. Bib's November 1993 release, "The Black Shack," is an international ska compilation featuring old British favorites like Special Beat and Nutty Boys in Madness spin-off group, plus vocalists Lee and the Ska and guitarist Chris Foreman) and up-and-coming American acts like the L.A.-based Rapad and the Philadelphia-based Hooter Than You.

Vitale is also interested in promoting local ska musicians. "Mask It Up '89" is a Boston-only ska collection that showcases the work of 13 Boston-area bands. The compilation was released in August 1989 by DVS (for Dan, Vinny, and Steve) Mead, Bib's subsidiary label. DVS and Bib products are distributed by Relativity Records.

Vitale says he would like to work with the right major label, but until that major emerges, Bin will continue using its standard practices—flooding college radio stations with product, touring frequently, and "getting music in peoples' ears" until they love it.

Joel Zisman, senior director of marketing for Mercury, says he's done a lot of "wacky things" to promote the Bosstones! "I know How To Party," including merchandising in skateboarding shops and flying a plane carrying promotional materials over Fenway Park the day "Don't Know How To Party" was released.

The stunts worked. "Someday I Suck" was in "on" rotation for 8 weeks on MTV. "Don't Know How To Party" spent one week on The Billboard 200 in No. 187; and the Bosstones have continued to do shows in major U.S. markets. Mercury's senior VP of A&R, is to make the Bosstones a platinum-selling act.

Natalie Winkler, senior buyer for the 13-store, Boston-based Newbury Comics chain, says ska has "definitely been a trend. It sells well, and more and more people are getting into it. I'm surprised more major labels haven't jumped on ska. Maybe they're afraid it's a fad that's going to go away. But I've seen the resurgence for the last year or two, and it definitely still has the way to go."

"My ska section is usually pretty empty," said Charles Edwards, senior buyer for the Chicago outlet of Rockless Records, a four-store London-based chain. "The older stuff like Madness sells out as fast as I can get it in stock. The newer pieces I let go in on consignment sell very quickly too. It's funny, you put porkpie hats and checkerboard patterns on the cover and somebody will buy it."

Pat Ray, owner/buyer for the two-store St. Louis, Mo.-based Vintage Vinyl, says his store has always done well with the genre. "The key is that now more ska is available in user-friendly formats [such as compilations]. We have about 100 titles, and ska is a very important part of our overall Caribbean sales."

## FASTER AND HARDER

However, not all of ska's pioneers are happy with the new music being

made in the genre. The sound of ska has evolved in the U.S. to a faster, harder style, leaning more toward rock and punk. Most of the bands incorporate ska rhythms and basslines into these more familiar formats.

In addition, some are concerned that major-label involvement will corrupt the genre.

"Major labels haven't adopted ska in the States because ska here has been kind of trashy. There haven't been any good American ska songs," says Pauline Black, an original member of the Selector.

Ranking Roger, former vocalist for the English Beat and later General Public, has spent the last 3 1/2 years touring with Special Beat, a successor to English Beat, and has decided to quit ska. "I've worked on some variation on the Beat for 13 years. I've loved it, but I'm stopping before the apple goes bad."

Roger is pursuing pop interests; his duet with Sting, a jazzier version



MADNESS

of "Demolition Man," was released in the U.S. in October. He also will reunite with Dave Wakeling to cut a new album with the pop-oriented General Public.

Some ska bands are concerned that major labels would encourage them to make a more commercial style to make them easier to market. The Toasters' Hingley cites the ska-flavored FabFash as a prime example: "Fashionable" was the style to make them turn into Frankenstein's monster. Now they're in black leather and studs and playing heavy metal guitar. It's amazing what industry will do."

Joe Gittleman, bassist for the Bosstones, says the band likes the autonomy it has at Mercury. He was originally wary of signing on with a major label that would change its sound and identity. "We like where we are now," he said. "Right in between Madness and Minor Threat."

Some ska acts have learned from the experiences of their peers. "Before we signed, we had a major label. I look very closely at the long term," says Hingley. "Often, you don't get past the first album. Two of our former members left to form Unity 2. They got a major label deal, but sold no records and got dropped. After 10 years, I'm not sure I want to put all my eggs in one basket."

One of the difficulties a major record company would face is how to market ska. "[Major] labels don't really know how to market it because it's not black and it's not white," Black says. "White stations, in particular, get confused by it because it's not rock, not pop, not R&B, not because it's not, well, Les Zeppelin."

While mainstream acceptance is still an uncertainty for ska, one thing is for sure: The genre is growing. "Ska will be in the States for a long while," says Ranking Roger. "I'm not sure if it's too top 40, but it might, and if it does, it will be the next big thing."

SPECIAL AD



# Juliet Roberts' Boogie 'Gang' Report imo

**ON THE BEAT:** The wait for a domestic release by Juliet Roberts is finally over.

After drawing manic support from Statenside club DJs with the flawless import "Caught In The Middle," she hits mighty hard with "I Want You" (Reprise/Warner Bros.), a disco-drenched slammer that she can shake a stick at, including Simon Dunmore, Danny D. Development Corp., Roger Sanchez, and Underdog.



**Movin' On Up:** Chicago-based producer DJ Derrick Carter, pictured working the turntables at local venue Ka'boom, has amicably ended a long stint with Camelot Records. He will now focus on releasing gigs. Among his first assignments are singles for *Ulysses*, the Slickmen, and Tafari. Carter also will produce his own singles for *Organico* and *Prescription Records*.

The result is a well-rounded 12-inch package that should meet with fast and ardent approval. Can't wait for the album to hit the streets late next month.

Speaking of divas, Elaine Male Jones is a commanding presence on "Better Things," a sassy, finger-wavin' anthem centered by Werkin' Happily (88 Proof, New York). Her deep and throaty performance is an excellent match for the track's wickedly catchy hook and frenetic beat. There are four way-out remixes by the 50% posse and Cousin It. Be wise and jam on 'em.

Among the more offbeat, but to-tastic "man's" pairings we've heard in recent weeks is INXS with Ray Charles—as interpreted by Eric "B-52move" Miller on the "insistent" import mess of "Beast And The Beast" (Atlantic). Fast breaking on tastemaking dancefloors around the U.S., the primary credit for this irresistible gem goes to Miller, who did an astonishing job of molding and contorting the



by Larry Flick

rock-rooted original track without completely sacrificing the song (he even retained some of the cool Middle Eastern-flavored guitar licks). It's not planned for release here—an odd move, given the flagging state of INXS' current "Full Moon, Dirty Hearts" album. This could pump some pop life into the project.

Members of male vocal group Body Rhythm & Soul coo and whimper like potential teen idols on the sweet and sexy "Need For Love" (Inverted, New York), which lays the singers' soft harmonies over an infectious pop/disco foundation. One to work your old favorite hustle steps to, the track also comes in a staccato break-beat/bip-hop version that is appealing, though it doesn't work nearly as well as the original mix. Another quibble is with out-of-place "whoomp" gang chants midway through the tune, which taint the suave, romantic tone with sad, jock-grabbin' machismo. Regardless, a promising debut, produced by the act's Craig de Castro.

If you find yourself tired of the same old production/remix teams, have a nibble on the work of the up-and-coming Deep Freeze Productions, a London-based outfit that is starting to make some deserved underground noise abroad with its club-ready, conceptual, and sturdy EP of instrumentals. The first example of the tracks is a stew of dance beats and trance—with a periodic disco-swing. Any one of the four titles will be a fine programming choice, though we are most connected to the dreamy, ambient subtlety of "The Lost Soul Of Arch Stanton."

Producer/songwriter Victor Sanchez does the group name Digital 'D' Mensons to deliver a pair of tasty underground house duos, "Work" and "Baby" (JPIL, New York). The focus of both cuts is on thick and rugged beats and some organic pads. Punters in need of a hook to grab hold of will take comfort in the occasional female vocal loop. On the whole, though, this hard-edged disc is necessarily in heart for the mainstream at best.

Coming from a slightly similar direction is "Need A Little Love" by Juan Bartet (Angel Eyes, Hialeah Gardens, Fla.), which relies heavily on a spiraling hook and an "insistent" deep-house groove. The primary difference lies in the inclusion of at least one mix with a full veil by Bartet. Although his unrained peers require a few spins in order to properly click with the groove, its earnest and impas-

sioned reading eventually wins you over.

**SOOTHING RAIN:** Although John Rain is best known for "I.O.U.," his 1983 hit with Freeze, his more recent creative explorations via his newer alter ego, Midi Rain, may very well elevate him to a higher level of success. After kickin' such fierce, innovative singles as "Eyes" and "Shine" through Vinyl Solution in the U.K. over the past few years, he is about to issue an eponymous full-length collection on Columbia that provides nutrition for the brain and motivation for the body.

"It's nice to have individual hits, but this album wasn't intended to sit a bunch of singles or songs together," Roca says. "Rather, this is atmospheric music that should be listened to as a whole piece. My wish is for my music to take people on a journey. It can get a little strange at times, since my influences range from Pink Floyd to James Brown."

It is the quirky combination of such influence that makes Midi Rain music work so well. Compositions like "Darkness" and "Brother" are rooted in primal, hip-grinding rhythms, but are coated with soft and pillowy synth passages that are, by turns, artfully poppy and quasi-symphonic. Deere's conceptual notions, such as the material does lend itself to singles consumption. For proof, investigate any of the 12-inch pressings of "Crack Train," "Always," or the recently issued "Fire." Brought out individually, these tracks have been smartly reworked by club deejays and rave/rance personalities that complement the original versions and support the notion that Roca is a writer who excels at layering and weaving a broad variety of musical



**Goody Girl.** Chaco/RAL Fever artist Lisette Melander, center, is flanked by students at New York's Intermediate School 70, where she capped a 50-city tour of U.S. junior high and high schools. The trek was part of a teenage pro-education/anti-drug program called Project Reward. Melander continues to plug her current single, "Goody Goody," taken from the "True To Life" album, which goes to retail this week. The label is preparing a push behind the second, which will be "Ever Save Me," planned for release next month.

idioms. This project is not to be missed.

**TID-BEATS:** Barring unfortunate promotional mishaps, one of the big-breaking acts of 1994 will be EMI's female quartet Eternal. Already the darling of its native U.K., this charismatic group is more than just another factory-produced clique of new-jill swingers. On its debut disc, "Always & Forever," slated for March release, songs like first single "Stay," "Save Our Love," and "So Good" cover a necessary funk/hip-hop canvas with retro-disco and pop colors—not to mention nicely measured vocals that reveal more range than much of the competition. The songs, written and produced by a relatively youngish team of producers from both sides of the ocean, are well-structured and showcase the act's vocals to excellent effect. We simply cannot get enough of this highly noteworthy project... After roughly 18 months of partnership, Moonshine Records principals Stephen Levy and Ricardo Vinas have split. Levy will retain Moonshine, which has fast become one of the leading indie labels on the West Coast, and Vinas will soon launch Planet Earth Records. Among Moonshine's first releases of 1994 will be the latest edition of its "DJ Culture" series, this time showcasing the comfortable turntable talents of Dave Seaman and Sasha...

Indie label veteran Curtis Urbina has joined New Jersey's Continuum Records as senior VP of operations, and is in the process of solidifying its dance department with club promotions manager Chris Barger. The label recently scored national successes with Red Red Groovy and Beautiful People... You never can be sure where a career in clubland will lead you. The one-track brain behind Blue Pearl has recently been adding his unique groove sensibilities to solid new albums by pop-rockers Crowded House and Paul McCartney, a nice switch from the much-traveled urban path that many of his contemporaries take. For those who have been tucked beneath a large boulder, Youth's McCartney collaboration, the gloriously ambient "Strawberries Oceans Ships Forest," has gotten drooling salacious in its release overruns on Parlophone for several weeks ago... It's been way too long since D'bora gave smart punters a thrill with her generally underappreciated Smash! Island album "ESP." After taking an extended vacation from recording, she has reunited with industry mentor Connie Varvasiotis and signed on with Chicago's Vibe Music. A new single should be out lickety-split... Disco veteran Claudia Chin's album of well-regarded vocalists on "Palson," a rave/NG twirler by General Base (Rough Mix, Germany). Although the record is an unusually derivative in its quality, it's a whole lot of fun... If RuPaul is not enough to fill your drag queen desires, direct your attention to San Francisco's Fusy Tourette, a staple of the West Coast club and cabaret scene. He (or she, depending on your perspective) is taking aim at a national breakout with "French Bitch" (Feather Boa, San Francisco), an indomitable jam that gets its marketability from her tribal raves by DJs Digit and EFX... While Arista trio Exposé prepares several new tracks for a possible greatest-hits package, one of its members, Ann Curless, is spending spare moments developing her promising talent as a tunesmith. Currently, she is shopping a number of potential hit songs that are ripe for major-label A&R picking. Of the tracks, "Overjoyed" shines as a silky, slow-groove number, bringing to mind artists like Vanessa Williams and Trey Lorenz, while "I Can See Clearly" chugs with danceable beats, a cute hook, and emancipating lyrics worthy of RuPaul. Enough hints? Start dialing.

## Billboard Dance Breakouts

FOR WEEK ENDING JAN. 9, 1994

### CLUB PLAY

1. GET IT STARTED PRINCE OF MOOSE
2. CHRONOLOGIE JEAN MICHEL JARRE
3. ALL BECAUSE OF ME GEORGIE FORGE
4. I'M IN THE MOOD CECIL PENNISON
5. GOING DOWNHERE GABRIELLE GORIOCES

### MAXI-SINGLES SALES

1. EGO TRIPPIN' (PART TWO) DE LA SOUL
2. DRY DROPPIN' DROITS COLUMBIA
3. COMING TO DOUBLE EYES/US/GOOD
4. HOUSE OF LOVE EAST 17 LONDON

Based on: Titles with future chart potential.  
Weekend only figures for sales reported this week.

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January 19 - 21, 1994

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- DJing in the 90's -
- The Future of Dance Music at the Majors -
- Billboard Dance Charts -
- Country Music Remixes + Nightclubs -
- Where is Techno Going? -
- Face-off: Major Label Promoters vs. Indie Promoters -
- Record Pools -
- Bring Dance Music Back to Crossover + Pop Radio -
- The Dance Industry Responds to the AIDS Epidemic -
- Where do Indie Labels Stand in Dance Music? -
- House Music...Where it is + Where is it Going -
- Clublife + Its Effect on your Lifestyle and Health -
- Club Re-mixing or Dance Production -
- Latin in Dance Music -
- Developing Dance Music Artists -

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## Billboard Dance Music Summit

ATT: Melissa Subatch 1515 Broadway, 14th fl.  
New York, NY 10036

# HOT DANCE MUSIC

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE  
OF DANCE CLUB PLAYLISTS.

ARTIST

				OF OTHER CLASS FEATURES		ARTIST
				TITLE		
				LABEL & COUNTRY/ESTABLISHING LABEL		
				*** NEW! ***		
(1)	3	3	2	LOVE CHANGES (HIT) 1981		◆ MEX FEATURING ALBERTO
(2)	4	4	3	YOUR LOVE SAYS WORKING ON ME (MCA 54755)		◆ JOEY WATLEY
(3)	5	5	3	I LOVE MUSIC FROM 'CARLITO'S WIFE' (Epic 7204)		◆ RIZZELLA
(4)	3	18	3	SUNNE SIGH SAYS (FIREZEE 5004)		HOUSE OF GYPSIES
(5)	3	13	3	QUEEN OF THE NIGHT ASISTA (HORN)		WHITNEY HOUSTON
8	3	10	3	I'M A FORTY DDMIGHTI (A&M 0411)		◆ UNANNY ALLISTER
8	3	18	3	THINGS CAN ONLY GET BETTER (LEGENDARY RECORDINGS 5105)		◆ DREAM
8	6	18	8	I LIKE TO LOVE IT TIGHTLY (HYTHM 12192)		REEL & REAL FEATURING MAD STUNTMAN
8	6	15	8	WE HAVEN (DHS 1209)		ULTRA NITE
(18)	8	25	8	JOY (MCA 77234)		◆ STIXX OF JOY FEAT. CAROL LEMING
(11)	18	18	8	HILLY GOSSETT (COLUMBIA 12815)		BEAUTIFUL PEOPLE FEATURING JIM HENDRIX
(12)	18	18	8	GO WEST THE HEDGEHOGS		◆ HET GARY BROS
(13)	18	18	8	TRADITION (Epic 77142)		◆ GLORIA ESTEFAN
(14)	18	3	10	LEMON (GLAD 924 10576)		◆ BJORK
(15)	18	13	10	VIOLENTLY HAPPY (ELECTRA 62424)		◆ U2
(16)	18	18	3	ALL I WANT (MCA 25033)		◆ CAPTAIN HOLLYWOOD PROJECT
(17)	18	18	3	WHITE LOVE (JIVE 120 003)		◆ ONE DAVE
(18)	18	18	16	BETCH'LL NEVER FIND (MCA 12683)		◆ CHAUNCEY SAVAGE
(19)	18	18	3	WHAT IS LOVE (COSTUME 55510)		EN VOQUE
(20)	26	32	5	I CAN'T STOP (CASHMERE 2526)		MELLOW MELLOW
(21)	18	18	18	CONIGA TIE (ECS/NAVYWAY) (HRS)		◆ DOUGLEDDUGG
(22)	31	46	4	JUST KEEP ME MOVING (SIDE 1) (BYRON BROS)		◆ F.D. LARSON
(23)	31	46	4	I'M GONNA BE YOUR SOMEBODY TO LOVE (ARISTA 1 2648)		◆ MACHIAVELLI
(24)	23	23	10	U KNOW ME (HISLOP 5412)		◆ WARING
(25)	22	19	18	L'ESPERANZA (HARNER BROS. 40054)		◆ EVEN VATH
(26)	37	—	2	BEEN A LONG TIME (COLUMBIA 77003)		THE FOG
(27)	33	43	4	SELFISH (QUEST 41155/NAVYWAY) (HRS)		THE OTHER TWO
(28)	36	—	2	SHINE ON (JIVE 7056)		HUGH K.
				***POWER PICK***		
(29)	43	—	2	BIG TIME SEXUALITY (BLACKCAT 66244)		◆ BJORK
(30)	35	39	4	THAT'S WHAT I THINK (Epic 77234)		◆ CYNDI LAUPER
(31)	29	30	4	LOVE, PEACE & HAPPINESS (FHM 120 000)		SOUL SOLUTION
(32)	32	38	5	BOOM (JIVE 7117)		SATIN & SCARLETT
(33)	38	31	6	DON'T GO AMERICAN (CASHMERE BROS)		◆ AWESOME 3
(34)	35	20	11	BLUE BODDIE (INTERCOMPT 95884/ARISTA) 54		◆ THILL MIL KULET
(35)	40	—	2	MOMENT TO TOUCH (MCA 12072)		MASTERS AT WORK FEATURING
(36)	42	—	2	AWARD TOUR (JIVE 42136)		◆ A THREE CALLED QUOTE
(37)	20	15	13	I WANNA BE FREE (BLACK CAT 915 F-LEGAL)		THE LUNA PROJECT
				***HOT SHOT DEBUT***		
(38)	NEW	1	1	DREAM DREAMS (EIGHT BALL 0)		LECTROLUX
(39)	27	22	14	FIESTA PATAL (ATLANTIC 8572140)		B-TRIBE
(40)	41	42	4	ALL OF ME (HITS US 0006)		TY BRUNSON FEATURING CHANELLE
(41)	NEW	1	1	A DEEPER LOVE (ARISTA 1 2661)		◆ ARETHA FRANKLIN
(42)	47	—	2	LIFE'S A BEAT (MCA 25039)		◆ PLAN B
(43)	19	18	14	MR. VAIN (JIVE MUSIC 7721457C)		◆ CULTURE BEAT
(44)	42	41	5	HOUSE OF LOVE (LONDON 869 50037L)		◆ EAST 17
(45)	34	29	7	I WILL BE FREE (SOLID PLEASURE IMPORT)		BABY JUNE
(46)	39	28	9	THE KEY, THE SECRET (PULSE 8 12451/ARISTA)		◆ URBAN COOKIE COLLECTIVE
(47)	NEW	1	1	LOVE IS FOREVER (HITS 77241)		◆ TASHAN
(48)	40	—	4	WHAT'S MY NAME? (HITS FROM PREVIOUS RELEASES)		◆ SHEEP DOGGY DOGG
(49)	NEW	1	1	WELCOME TO MY MIND (MCA 7504 967)		◆ PYSYNDROME
(50)	NEW	1	1	I WANT TO THANK YOU (MCA 1204 967)		LATITUD

### MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY OR STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDCAN, INC. *SoundScan*

■■■■

				TITLES		ARTIST	
LAST WEEK		THIS WEEK		LABEL & NUMBER (SEE LISTING LABELS)		ARTIST	
*** No. 1 ***							
(1)	1	1	1	GETTO JAM (M) (T) (D) BUTTERFLY 77206/USMC		◆ DOMINO	
(2)	3	—	3	U.S.A. 1... (T) (D) MOTOWN 678		◆ QUEEN LATIFAH	
(3)	2	3	18	SHOOT (T) (D) NEXT PLATEAU/DELGADO 7313/USMC		◆ SALT-N-PEPA	
(4)	3	3	8	WHY IS IT (FLUK DASH) (M) (T) (D) MCA 204		◆ SAGAT	
(5)	3	3	16	GIVE IT UP (M) (T) (D) PFRM 500 029		◆ THE GROOMING	
(6)	3	3	3	I'M IN THE MOOD (M) (T) (D) AMCA 085		◆ CE CE PENICION	
(7)	13	12	11	AWARD TOUR (T) (D) JUNE 421		◆ A TRIBE CALLED TRIBE	
(8)	3	3	16	MR. MAIN (T) (D) 500 MUSIC 77214/USMC		◆ CULTURE BEAT	
(9)	18	18	16	COME CLEAN (T) PFRM 120 022/PFRM		◆ JERU THE DIMAJA	
(10)	18	3	4	IF YOUR HUMANITY NEEDS SOMETHING TO LOVED (M) (T) (D) ARISTA 1-20-8		◆ HADSWAY	
(11)	3	3	3	SOUND 24 POLICE (M) (T) (D) LANCE 240/USLITA		◆ HRS-GONE	
(12)	18	18	3	REIN A LONG TIME (M) (T) (D) LANCE 173/USLITA		◆ THE FOUR	
(13)	18	22	16	PUSH THE FEELING ON (M) (T) (D) GREAT AGEN 500 020/USMC		◆ NIGHTWORMERS	
(14)	3	13	18	SHOOT TO KILL (M) (T) (D) WEBCO 2302/USMC		◆ MAD LON	
(15)	30	13	18	DREAMS (T) 6000/SCA/COCHON 8714/USLITA		◆ GABRIELLE	
(16)	34	16	5	YOU DON'T HAVE TO WORRY (T) (D) HOUTSON 547/USMC		◆ MARY J. BLIGE	
*** HOT SHOT DEBUT ***							
(17)	<b>NEW</b> 1			WHYATA MAN (M) NEXT PLATEAU/DELGADO 73019/USMC		◆ SALT-N-PEPA FEATURING EN VOXATION	
(18)	18	18	3	BREATHE AGAIN (M) (T) (D) LANCE 240/USLITA		◆ TONY BLOQUE	
(19)	39	18	22	WHOOPIII (THERE IT IS) (M) (T) (D) LIT 70001/USLITAM		◆ TAG TEAM	
(20)	16	16	8	HERE COME THE LORDS (M) (T) (D) PFRM/UMC MIDEWAY		◆ LORDS OF THE UNDERGROUND	
(21)	29	27	15	HOW MANY EMANCES (I'MUST GET DRESSED) (M) (T) (D) 2000/USMC		◆ BLACK MADM	
(22)	11	7	4	WHAT TIME AND CHANCE (M) (T) (D) 441/WEA/NERE BROS		◆ ROLAND MC. BADD	
(23)	20	18	11	BOOM SHAK A-BACK (M) (T) (D) DELGADO VICE 311/USMC		◆ BOON AMERICANS	
*** GREATEST GAINER ***							
(24)	40	18	21	HEY MR. T.J. (T) (D) LIT 7712/USMC		◆ ZHANE	
(25)	<b>NEW</b> 1			WE AIN'T GONN OUNT YOU (T) (D) BUTTERFLY 77306/USMC		◆ CYPRESS HILL	
(26)	17	17	10	FREIGHT (M) (T) (D) LIT 7712/USMC		◆ GAZELLE	
(27)	23	25	7	I'IGHT (LAUGHTER) (M) (T) (D) GEE STREET/NEWMARK 440 506/USMC		◆ DOUG E. FRESH	
(28)	21	42	4	RUNAWAY LOU (M) (T) (D) DEBUT 130		◆ JOHNNY O	
(29)	14	15	7	KEEP YA HEAD UP (M) (T) (D) INTERSCO 99972/USMC		◆ J'ZAC	
(30)	46	34	7	BUTCHALL NEVER FIND (T) (D) 62651/USMC		◆ CHANTAY SAVAGE	
(31)	33	17	16	ALL THAT SHE WANTS (M) (T) (D) ARISTA 1-2618		◆ ACE OF BASE	
(32)	18	21	6	I LOVE MUSIC (FROM 'CARLITO'S WARS') (T) (D) EPIC 77295		◆ ROZALLA	
(33)	25	28	7	ALL I WANT (T) (D) 2000 250/USMC		◆ CAPTAIN HOLWOOD PRODUCE	
(34)	24	33	14	GANGSTA LEAN (M) (T) CAPTAIN 58/USMC		◆ DIS	
(35)	19	23	3	BIG TIME SENSUALITY (T) (D) ELKTRA 65444		◆ BLORNIK	
(36)	42	44	4	GO WEST (T) (D) LIT 7712/USMC		◆ PETE SAVAGE	
(37)	47	2	2	BOMB (T) (D) INTERSCO 023/USMC		◆ KATY PERRY	
(38)	49	36	11	I'LL BE LOVING YOU (M) (T) (D) INTERSCO 1005/USMC		◆ COLLAGE	
(39)	36	48	4	YOUR LOVE KEEPS WORKING ON ME (M) MCA 547/USMC		◆ JOEY WATKINS	
(40)	44	—	9	COMBO LINE (M) (T) (D) TOMMY BOY 577		◆ DADDY	
(41)	27	39	4	GIVE MYSELF TO YOU (T) (D) TRISMA AMERICA 58/USMC 1-5		◆ COOLIO	
(42)	35	45	20	DREAMLOVER (M) (T) (D) COLUMBIA 77029		◆ MARIAN CAVEY	
(43)	50	40	4	REALLY DOES (T) (D) PFRM 534/USMC		◆ ICE CUBE	
(44)	38	24	7	GOODY GOODY (M) (T) FEVER/CHART 715700/USMC		◆ LISSETTE MELLENDEZ	
(45)	<b>RE-ENTRY</b> 9			METHOO MAN (T) (D) 62503/USMC		◆ WU-TANG CLAN	
(46)	27	41	4	JUST KEEP ME MOVING (T) (D) SWE 4117/WARNER BROS		◆ K. D. LANG	
(47)	47	—	1	WHAT'S GOVERNORZUNO (M) (T) (D) EASTWEST 89/USLITA		◆ EN VOXATION	
(48)	42	47	4	SOUND BOP KILLING (M) (T) (D) JUNE 421		◆ MEGA BANTON	
(49)	28	20	28	WHAT ISN'T LOVE (M) (T) (D) AMERICA 1-2074		◆ HADSWAY	
(50)	<b>RE-ENTRY</b> 5			REAL MUTHAFUCKIN' G'S (T) BUTRA 8715500/USMC		◆ EAZY-E	

○ Titles with the greatest sales or club play increases this week. ♦ Videoclip availability. Catalog number is for cassette maxi-single, or vinyl maxi-single if cassette is unavailable. On sales chart. (NE) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications.



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# Curb Says 'Howdy' To Retailers

## Label Sends Act To Market With 6-Cut Set

BY EDWARD MORRIS

NASHVILLE—After carving niches for Boy Howdy on radio and video, Curb Records now aims to break the four-man, Los Angeles-based band at retail by offering its music on a specially priced six-cut album.

The album, which is named for the group's current single and music video, "She'd Give Anything," will be released Jan. 11. The CD format will carry a suggested retail price of \$9.98, the cassette \$6.98.

Dennis Hanson, Curb's VP of marketing and sales, says the move to fewer songs and a lower price is in response to market realities.

"There are certain artists who are absolute album-sellers," he says, "and we've got a couple of them on this label like Hal Ketchum and Sawyer Brown. But when it comes to developing artists, the song has always been the key to the 10 or 11 songs on the album. They're probably buying them for the one or two on—God bless us, if we're lucky, they're singles on the album."

Curb began releasing singles for Boy Howdy in early 1992 with "Our Love Was Meant To Be." In July of the same year, the label rolled out the set's first album, "Welcome To Hollywood," which caused hardly a



BOY HOWDY

ripple at retail.

But with the release of the single "A Cowboy's Born With A Broken Heart" in the spring of 1993, Boy Howdy finally had a radio hit. The song went to No. 12 and was followed immediately by the poignant "She'd Give Anything." The video version soon worked its way into heavy rotation at Country Music Television, and the song has been labeled a ballad No. 15 spot on the Hot Country Singles & Tracks chart.

The six-song collection—which also includes "A Cowboy's Born With A Broken Heart" and four new selections—is packaged like a regular cassette or CD album.

But, Hanson stresses, "We have gone to very length that we feel comfortable with to make sure the customer realizes that there are six songs on the

album. The type on the back of the tray card is large and denotes quite clearly [the number of songs]. And on the front [of the album]—rather than going with a sticker—we actually engraved on the artwork the working 'Specialty Price.' 'The worst thing that we could do would be to turn somebody on to music—but specifically to Boy Howdy—and have them disappointed because they received six songs when they thought there were 10.'"

Hanson says he has worked on the abbreviated-album concept for the past several months and convinced retailers and rackjobbers throughout.

(Continued on page 29)



Swingers. Asleep At The Wheel's Ray Benson laughs it up at a party in Dallas, during which the band debuted its tribute album to western swing king Bob Wells. That's Wells smiling from the picture in the background.

# Voices From Past Can Revitalize Radio

## Why Not Pair Oldies With Similarly Themed Hits?

WINNING PAIRS: Forget "being fair." Forget about giving a break to those who have made the country music business what it is today. And by all means, forget any notion of nourishing the art that nourishes the music business. Radio, for the most part, is concerned with none of these things and is liable to proceed on the hope that it's ever going to disappear. Radio simply wants lots of listeners and the ad dollars that flow from the documentation of their existence. But the sameness of sound that pervades country radio could well whittle the number of listeners down, or make them listen less often.

In some ways, country music has never sounded better. On the whole, the voices, production, and songs are all better than they were a year or two dozen years ago. Those who remember the Golden Age of country music (that is, the period when they first discovered it) will always recall it as a time that was seamless, with great songs magnificently performed. But the fact is, there has always been an abundance of dreck and contrivance in country music. But there's less now than before.

Still, even good voices that sound interchangeable can get boring after a while. So it would be in the music business' best interest to spice up its playlists—not because it's moral or socially responsible, but because it's sensible.

One way to do this would be to capitalize on the country listener's attention to lyrics—the stories they spin and the pictures they project. Within three minutes, a listener can become emotionally involved with a song, enough so that he or she might reject a bit more of the same. Why not then, resurrect some of the great or good songs from years ago and pair them thematically with current hits? For instance, it would surely sound fresher and be more emotionally involving to pair Wynonna's "It's Over Yet" with Tanny Wynette's "I'll Make It On My Own" than it would be to shatter its explosive sadness by bumping it against, say, Brock & Dunn's "Rock My World (Little Country Girl)." (Naturally, most listeners would be ready to hear something more sprightly after two such weepers in a row. Only bluegrass fans are hardly enough to sustain hours of unrelieved lyrical anguish.)

The current list of country hits suggests such thematic couplings as Clay Walker's "Live Until I Die" and Gene Autry's "Don't Fence Me In"; Doug Supernaw's "I Don't Call It Country"; and Brock & Dunn's "Holding Things Together." Boy Howdy's "She'd Give Anything" and Crystal Gayle's "Too Many Lovers"; George Strait's "I'd Like To Have That One Back" and Mickey Gilley's "I Over-

looked An Orchid"; Billy Dean's "We Just Disagree" and Earl Thomas Conley's "After The Love Signs Away"; Aaron Tippin's "Call Of The Wild" and Hank Williams Jr.'s "Born To Boogie"; Collin Raye's "That's My Story" and Nat Stuey's "Don't Pay The Ransom"; Garth Brooks' "American Honky-Tonk Association" and Buck Owens' "Sam's Place"; Tracy Lawrence's "My Second Home" and David Frizzell's "I'm Gonna Hire A Wino To Decorate Our Home"; Alan Jackson's "Mercury Blues" and Dan Seals' "My Old Yellow Car"; and Travis Tritt's "Worth Every Mile" and George Jones' "Walk Through This World With Me."

You could even match Trisha Yearwood's "The Song Remembers This" with Olivia Newton-John's "Please, Mister, Please." But that would be carrying a good thing too far. Much too far.

**MAKING THE ROUNDS:** The Americana Television Network is set to launch its around-the-clock schedule of entertainment and lifestyle programming Saturday (15), WTCI-TV Denver will provide the network with uplink services. And the National Academy of Cable Programming has nominated American's "Reno's Old Time Music Festival" for best music se-

ries... The restored Ryman Auditorium, long the home of the Grand Ole Opry, will re-open in June with the staging of the two-act musical play, "Always... Patsy Cline." The show will run Thursdays through Sundays from 9 Oct. 29... Starstruck Entertainment, the conglomerate owned by Reba McEntire and her manager/husband Narvel Blackstock, will begin construction Feb. 1 of a 24,000-square-foot office building on Music Row. The building, which will be located on the 25-acre tract beside the old RCA Building on Music Square West, will house Starstruck's personal management, music publishing, publicity, transportation, and business management companies. It is scheduled to be completed by early 1995... Danny Murphy and Suzanne Pellegrini have joined Country Club Enterprises as director of national promotion and director of marketing, respectively.

**MARK YOUR CALENDAR:** TNN will air the one-hour special "Great Moments In Bluegrass." Feb. 23 at 8 p.m. and midnight Eastern time. Filmed at last year's World of Bluegrass festival in December by 1995... The special performances by the Nashville Bluegrass Band, Tim O'Brien, Doc Watson, California, Del McCoury, Ralph Stanley, and others.

# Arista's BlackHawk Rises

## Through Ranks A Radio

BY PETER CRONIN

NASHVILLE—With the number of new artists on the rise and playlists as tight as they've ever been, it's tough for a new band to get played on country radio. But with savvy marketing, a lot of hard work, and a well-planned strategy



BLACKHAWK

on its side, Arista's BlackHawk has managed to break through.

As individual songwriters and musicians, Henry Paul, Dave Robbins, and Van Stephenson are no newcomers to the country music business. Back in the '70s, Paul was a key member of seminal southern rockers the Outlaws, and Robbins and Stephenson are well-established Nashville songwriters whose credits include hits recorded by country artists like Dan Seals, Eddy Arnold, and Restless Heart, as well as pop stars like Eric Clapton. With all that experience under their collective belts, and with the blessing and backing of Arista/Nashville president Tim DuBois, BlackHawk's members chose to take their time refining and tweak-

ing the harmony-laden country sound that marks the group's eponymous debut album. Working closely with DuBois and his label team over the past two years, the band has chosen its moment and swooped down on country radio with a well-planned marketing and promotional attack.

"We've already taken these guys to 100 or more radio stations," says Arista national director of promotion Bobby Kravig. "Van and Dave, in combination with Tim DuBois, wrote 'Blast Eyes In Texas' and 'Big Dreams In A Small Town' for Restless Heart, and it's real interesting for radio people to meet the guys that wrote those songs."

Indeed, while BlackHawk has been working toward its debut for the past couple of years, the band's roots really go back to those days in the early '80s when Robbins, Stephenson, and DuBois were part of a group of struggling songwriters at Nashville's House Of Gold Music Publishing.

"Actually, the inspiration for Restless Heart, which was basically a band I put together, came from a body of songs that Van, Dave, and myself, along with Jeff Sill and Sam Lober, were writing that some people described as woe pop to get out country and two country to get out pop," says DuBois. "Out of the frustration of having this body of songs, [I got the idea] to put Restless Heart together."

After seeing that band's country/pop blend rose to the top of the charts, DuBois went on to fine-tune his musical

(Continued on page 30)

# TOP COUNTRY ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SOUNDSCAN**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
			<b>*** No. 1 ***</b>	<b>COMMON THREAD: THE SONGS OF THE EAGLES</b>	<b>1</b>
1	1	17	VARIOUS ARTISTS GARY 24322 (100 9615 98)		
2	2	18	GARTH BROOKS ♦ LIBERTY RUBY (100 9615 98)	IN PICES	1
3	3	18	REBA MCKENTRE ♦ RCA 10005 (100 9615 98)	GREATEST HITS VOLUME TWO	2
4	4	6	ALAN JACKSON ♦ RCA 10005 (100 9615 98)	A LOU ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
5	6	14	GEORGE STRAIT ♦ RCA 10007 (100 9615 98)	EASY COME, EASY GO	2
6	8	10	DAVID YOUNG ♦ WARRIOR BROS. 45279 (100 9615 98)	THIS TIME	4
7	11	45	BROOKS & DUNN ♦ WEA 10811 (100 9615 98)	HARD WORKIN' MAN	1
8	7	10	TRISHA YEARWOOD ♦ RCA 10011 (100 9615 98)	THE SONG REMEMBERS WHEN	6
9	13	27	CLAY WALKER ♦ QUANT 24321 (100 9615 98)	CLAY WALKER	9
10	9	34	WYTHONA ♦ CLARK 100224 (100 9615 98)	TELL ME WHY	1
11	10	11	VINCE GILL ♦ RCA 10020 (100 9615 98)	I STILL BELIEVE IN YOU	3
12	12	14	CLINT BLACK ♦ RCA 62339 (100 9615 98)	NO TIME TO KILL	2
13	16	28	MARK CHESNUTT ♦ WEA 10811 (100 9615 98)	ALMOST GOODBYE	1
14	18	34	LITTLE TEXAS ♦ WARRIOR BROS. 45279 (100 9615 98)	BIG TIME	14
15	17	20	GEORGE STRAIT ♦ WEA 10811 (100 9615 98)	PURE COUNTRY (SOUNDTRACK)	1
16	21	26	BILLY RAY CYRUS ♦ MERCURY 814758 (100 9615 98)	IT WON'T BE THE LAST	1
17	19	61	JOHN MICHAEL MONTGOMERY ♦ ATLANTIC 824240 (100 9615 98)	IT'S LIFE'S A DANCE	4
18	22	34	CONFEDERATE RAILROAD ♦ JOLLY 814758 (100 9615 98)	CONFEDERATE RAILROAD	7
19	24	23	JOE DUFFIE ♦ EPC 300350 (100 9615 98)	HONKY TONK ATTITUDE	17
20	15	17	GARTH BROOKS ♦ LIBERTY RUBY (100 9615 98)	NO FENCES	1
21	25	43	SAMMY KERSHAW ♦ MERCURY 814339 (100 9615 98)	HAUNTED HEART	11
22	29	30	DOUG STRAIT ♦ EPC 300350 (100 9615 98)	MORE LOVE	22
23	29	123	BROOKS & DUNN ♦ WEA 10811 (100 9615 98)	BRAND NEW MAN	3
24	23	11	TANYA TUCKER ♦ LIBERTY RUBY (100 9615 98)	SOON	18
25	26	12	ALABAMA ♦ RCA 61040 (100 9615 98)	CHEAP SEATS	16
26	27	79	MARY CHAPIN CARPENTER ♦ JOLLY 814758 (100 9615 98)	COME ON COME ON	6
27	25	16	VINCE GILL ♦ RCA 10027 (100 9615 98)	LET THERE BE PEACE ON EARTH	3
28	34	35	AARON TIPPIN ♦ RCA 62339 (100 9615 98)	CALL OF THE WILD	6
29	20	15	JOE DUFFIE ♦ EPC 300350 (100 9615 98)	HONKY TONK ANGELS	8
30	35	37	TOBY KEITH ♦ MERCURY 814421 (100 9615 98)	TOBY KEITH	17
31	30	28	BILLY RAY CYRUS ♦ WEA 10811 (100 9615 98)	SOME GAVE A L.L.	1
32	31	33	GARTH BROOKS ♦ LIBERTY RUBY (100 9615 98)	GARTH BROOKS	2
33	32	21	SAWYER BROWN ♦ COLUMBIA 77920 (100 9615 98)	OUTSIGHTS OF TOWN	13
34	32	121	GARTH BROOKS ♦ LIBERTY RUBY (100 9615 98)	ROBIN THE WIND	1
35	37	40	DOUG SUPERMAN ♦ RCA 62339 (100 9615 98)	RED AND ROY GRANDE	27
36	39	47	GARTH BROOKS ♦ LIBERTY RUBY (100 9615 98)	THE CHASE	1
37	40	42	GEORGE JONES ♦ RCA 10060 (100 9615 98)	HIGH-TECH REDNECK	37
38	14	8	ALAN JACKSON ♦ WEA 10811 (100 9615 98)	HONKY TONK CHRISTMAS	7
39	44	41	TRACY LAWRENCE ♦ ATLANTIC 824240 (100 9615 98)	ALIBIS	5

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
40	36	36	COLLIN RAY ♦ EPC 300350 (100 9615 98)	IN THIS LIFE	10
41	38	35	REBA MCKENTRE ♦ RCA 10027 (100 9615 98)	IT'S YOUR CALL	1
42	41	38	LORRIE MORGAN ♦ RCA 60007 (100 9615 98)	WATCH ME	15
43	46	42	SLY BORGUS ♦ LIBERTY RUBY (100 9615 98)	SOMETHING UP MY SLEEVE	27
44	42	136	ALAN JACKSON ♦ WEA 10811 (100 9615 98)	DON'T ROCK THE JUKEBOX	1
45	45	32	WYTHONA ♦ CLARK 100224 (100 9615 98)	WYTHONA	1
46	51	49	VARIOUS ARTISTS ♦ RCA 60007 (100 9615 98)	TODAY'S TOP COUNTRY	46
47	48	42	TRAVIS TRITT ♦ WARRIOR BROS. 45048 (100 9615 98)	T-R-O-U-B-L-E	1
48	52	53	FAITH HILL ♦ WARRIOR BROS. 45049 (100 9615 98)	TAKE ME AS I AM	6
49	47	45	ASLEEP AT THE WHEEL ♦ MERCURY 814758 (100 9615 98)	TRIBUTE TO THE MUSIC OF BOB WILLIS...	35
50	55	36	JOHN ANDERSON ♦ RCA 60007 (100 9615 98)	SOLD GOLD	12
51	59	73	ALABAMA ♦ RCA 60004 (100 9615 98)	AMERICAN PRIDE	11
52	50	52	JOHN ANDERSON ♦ RCA 60007 (100 9615 98)	SEMINOLE WIND	10
<b>*** PACESETTER ***</b>					
53	61	64	SHEANANDAH ♦ RCA 62339 (100 9615 98)	UNDER THE KUDZU	38
54	57	130	TRISHA YEARWOOD ♦ RCA 10011 (100 9615 98)	TRISHA YEARWOOD	2
55	46	50	VINCE GILL ♦ RCA 10020 (100 9615 98)	POCKET FULL OF GOLD	5
56	60	61	TANYA TUCKER ♦ LIBERTY RUBY (100 9615 98)	GREATEST HITS 1990-1992	15
57	54	100	ALAN JACKSON ♦ WEA 10811 (100 9615 98)	HERE IN THE REAL WORLD	4
58	56	59	TRISHA YEARWOOD ♦ RCA 10011 (100 9615 98)	HEARTS IN ARMOR	12
59	43	31	LORRIE MORGAN ♦ RCA 60007 (100 9615 98)	MERRY CHRISTMAS FROM LONDON	26
60	64	60	PAM TILLIS ♦ LIBERTY RUBY (100 9615 98)	HOMEWARD LOOKING ANGEL	23
61	65	65	PATTY LOVELESS ♦ EPC 300350 (100 9615 98)	ONLY WHAT I FEEL	13
62	67	62	MARTINA MCCABE ♦ RCA 62339 (100 9615 98)	THE WAY THAT I AM	50
63	68	67	VINCE GILL ♦ RCA 10027 (100 9615 98)	I NEVER KNEW LONELY	47
64	RE-ENTRY	108	COLLIN RAY ♦ EPC 300350 (100 9615 98)	ALL I CAN BE	7
<b>*** GREATEST GAINER ***</b>					
65	72	75	CHRIS LEDOUX ♦ LIBERTY RUBY (100 9615 98)	UNDER THIS OLD HAT	21
66	52	57	EMMYLOU HARRIS ♦ WEA 10811 (100 9615 98)	COWGIRL'S PRAYER	34
67	RE-ENTRY	184	DOUG STRAIT ♦ EPC 300350 (100 9615 98)	DOUG STRAIT	12
68	RE-ENTRY	32	TRACY BYRD ♦ RCA 60007 (100 9615 98)	TRACY BYRD	24
69	RE-ENTRY	52	GEORGE STRAIT ♦ RCA 10007 (100 9615 98)	TEN STRAIT HITS	7
70	74	69	VARIOUS ARTISTS ♦ RCA 60007 (100 9615 98)	TODAY'S HIT COUNTRY	24
71	58	69	RANDY TRAVIS ♦ WARRIOR BROS. 45048 (100 9615 98)	GREATEST HITS VOL. 2	20
72	73	74	REBA MCKENTRE ♦ RCA 10027 (100 9615 98)	FOR MY BROKEN HEART	3
73	RE-ENTRY	91	ALABAMA ♦ RCA 60004 (100 9615 98)	READ BETWEEN THE LINES	6
74	65	68	TRAVIS TRITT ♦ WARRIOR BROS. 45049 (100 9615 98)	WIND IN THE WIRE	24
75	75	---	RANDY TRITT ♦ WARRIOR BROS. 45049 (100 9615 98)	IT'S ALL ABOUT TO CHANGE	2

Albums with the greatest sales gain this week. ♦ Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ♦ RIAA certification for sales of 1 million units, with multiplum sales indicated by a numeral following the symbol. \* Indicates inclusion in RIAA's Gold, Platinum, and CD prices for WEA and BMG sales, are suggested lists. Type prices marked (E) and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Non-album Impact shows hits removed from Mainstream this week. [RE-ENTRY] indicates past or present Mainstream title. © 1994, Billboard® Publications, and SoundScan.

# Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SOUNDSCAN**  
FOR WEEK ENDING JANUARY 15, 1994

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	GARTH BROOKS ♦ LIBERTY RUBY (100 9615 98)	BEYOND THE SEASON	16
2	2	2	PATSY CLINE ♦ RCA 124 (100 9615 98)	GREATEST HITS	137
3	12	12	THE CHARLIE DANIELS BAND ♦ EPC 300350 (100 9615 98)	A DECADE OF HITS	130
4	10	10	GEORGE STRAIT ♦ RCA 10020 (100 9615 98)	GREATEST HITS, VOL. 2	110
5	18	18	REBA MCKENTRE ♦ RCA 10027 (100 9615 98)	GREATEST HITS	135
6	5	5	DOUG STRAIT ♦ EPC 300350 (100 9615 98)	I THOUGHT IT WAS YOU	11
7	5	5	THE JUDOS ♦ COLUMBIA 77920 (100 9615 98)	GREATEST HITS	23
8	20	20	GEORGE JONES ♦ EPC 300350 (100 9615 98)	SUPER HITS	115
9	14	14	GEORGE STRAIT ♦ RCA 10027 (100 9615 98)	GEORGE STRAIT'S GREATEST HITS	137
10	16	16	VINCE GILL ♦ RCA 10020 (100 9615 98)	BEST OF VINCE GILL	137
11	13	13	ALABAMA ♦ RCA 7170 (100 9615 98)	GREATEST HITS	138
12	23	23	CLINT BLACK ♦ RCA 62339 (100 9615 98)	PUT YOURSELF IN MY SHOES	6
13	15	15	ALABAMA ♦ RCA 61040 (100 9615 98)	GREATEST HITS VOL. 2	3

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
14	5	5	GEORGE STRAIT ♦ RCA 10027 (100 9615 98)	MERRY CHRISTMAS STRAIT TO YOU	16
15	---	---	ALABAMA ♦ RCA 61040 (100 9615 98)	ALABAMA LIVE	15
16	18	18	VINCE GILL ♦ RCA 10020 (100 9615 98)	WHEN I CALL YOUR NAME	21
17	---	---	CORINNA THIRTY ♦ RCA 62339 (100 9615 98)	THE VERY BEST OF CORINNA THIRTY	48
18	5	5	DAVID ALLAN ♦ COLUMBIA 77920 (100 9615 98)	GREATEST HITS	48
19	18	18	THE JUDOS ♦ COLUMBIA 77920 (100 9615 98)	CHRISTMAS TIME WITH THE JUDOS	23
20	---	---	REBA MCKENTRE ♦ RCA 10027 (100 9615 98)	SWEET EXTENSE	118
21	---	---	RAY STEVENS ♦ RCA 7132 (100 9615 98)	HIS ALL-TIME GREATEST COUNTRY HITS	126
22	---	---	DWIGHT YOAKAM ♦ WARRIOR BROS. 45048 (100 9615 98)	JUST LOOKING FOR A HIT	52
23	22	22	THE JUDOS ♦ COLUMBIA 77920 (100 9615 98)	GREATEST HITS VOL. II	11
24	---	---	RAY STEVENS ♦ RCA 7132 (100 9615 98)	GREATEST HITS	78
25	---	---	REBA MCKENTRE ♦ RCA 10027 (100 9615 98)	REBA	97

Catalog albums on side lists which are registering significant new sales. © 1994, Billboard® Publications, and SoundScan.





# Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING JAN. 15, 1994

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY  
BROADCAST DATA SYSTEM'S RADIO TRACK SERVICE. 49 COUNTRY  
STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS  
A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	14	WILD ONE	★ ★ ★ No. 1 ★ ★ ★ FUTHER HILL (C) 1993 SONY MUSIC INC.
2	2	9	I NEVER KNEW LOVE (2 STRINGS) (L. SONGS) (M. ROSSIGNOL)	DOUG STONE (C) 1993 WEA 77228
3	9	12	UNTIL I DIE (C) 1993 WEA 77228	CLAY WALKER (C) 1993 WEA 77228
5	9	9	PAST AS YOU (C) 1993 WEA 77228	DWIGHT YOAKAM (C) 1993 WEA 77228
5	9	9	I WANT TO BE LOVED LIKE THAT (2 STRINGS) (L. SONGS) (M. ROSSIGNOL)	SHENANDOAH (C) 1993 WEA 77228
8	5	2	THE BOYS & ME (M. MILLER) (M. MILLER) (M. MILLER) (M. MILLER)	SIWTER BROWN (C) 1993 WEA 77228
7	9	9	IS IT OVER YET (C) 1993 WEA 77228	WYNONNA (C) 1993 WEA 77228
9	9	13	STATE OF MIND (C) 1993 WEA 77228	CLINT BLACK (C) 1993 WEA 77228
9	13	9	I SWEAR (M. HENNING) (J. AMERSON) (M. HENNING)	JOHN MICHAEL MONTGOMERY (C) 1993 WEA 77228
10	6	18	THE SONG REMEMBERS WHEN (L. SONGS) (M. ROSSIGNOL)	TRISHA YEARWOOD (C) 1993 WEA 77228
11	13	13	JOHN DEER GREEN (C) 1993 WEA 77228	JOE DIFFIE (C) 1993 WEA 77228
17	9	9	I DON'T CALL MY DADDY (L. SONGS) (M. ROSSIGNOL)	DOUG SHERMAN (C) 1993 WEA 77228
17	14	13	SHE'D GIVE ANYTHING (C) 1993 WEA 77228	BOY HOWDY (C) 1993 WEA 77228
17	14	13	SOMEbody NEW (C) 1993 WEA 77228	BILLY RAY CYRUS (C) 1993 WEA 77228
15	17	12	A LITTLE LESS TALK AND A LOT MORE ACTION (C) 1993 WEA 77228	TOBY KEITH (C) 1993 WEA 77228
16	13	12	YOU WILL (C) 1993 WEA 77228	PATTY LOVELESS (C) 1993 WEA 77228
17	20	7	TO LIKE THAT TO TAKE ONE BACK (C) 1993 WEA 77228	GEORGE STRAIT (C) 1993 WEA 77228
18	17	18	THE CALL OF THE WILD (C) 1993 WEA 77228	AARON TIPPIN (C) 1993 WEA 77228
18	18	21	WE JUST DISAGREE (C) 1993 WEA 77228	BILLY OCEAN (C) 1993 WEA 77228
28	22	7	HEY CHOCOLATE (C) 1993 WEA 77228	SLUT BOUGLIE (C) 1993 WEA 77228
21	21	26	ROCK MY WORLD (LITTLE COUNTRY GIRL) (C) 1993 WEA 77228	BROOKS & DUNN (C) 1993 WEA 77228
22	23	28	I JUST WANTED YOU TO KNOW (C) 1993 WEA 77228	MARK CHESNUTT (C) 1993 WEA 77228
23	19	11	NOON (C) 1993 WEA 77228	TANNA TUCKER (C) 1993 WEA 77228
24	24	25	HIGH TECH REDNECK (C) 1993 WEA 77228	GEORGE JONES (C) 1993 WEA 77228
25	25	35	I'VE GOT IT MADE (C) 1993 WEA 77228	JOHN ANDERSON (C) 1993 WEA 77228
26	27	37	THAT'S MY STORY (C) 1993 WEA 77228	COLLIN RAY (C) 1993 WEA 77228
27	28	38	F.L.C. & S.P. ALL (C) 1993 WEA 77228	ALABAMA (C) 1993 WEA 77228
28	29	10	DRIVIN' AND CRIVIN' (C) 1993 WEA 77228	STEVE WURNER (C) 1993 WEA 77228
29	32	33	ALMOST GOODBYE (C) 1993 WEA 77228	MARK CHESNUTT (C) 1993 WEA 77228
30	10	39	THEY ASKED ABOUT YOU (C) 1993 WEA 77228	REBA MCENTIRE (C) 1993 WEA 77228
31	29	44	HE THINKS HE'LL KEEP HER (C) 1993 WEA 77228	MURRAY CHAPIN CARPENTER (C) 1993 WEA 77228
32	31	35	SAWMILL ROAD (C) 1993 WEA 77228	DIAMOND RIO (C) 1993 WEA 77228
33	34	19	RECKLESS (C) 1993 WEA 77228	ALABAMA (C) 1993 WEA 77228
34	37	44	USE SUE TO BE MINE (C) 1993 WEA 77228	BROOKS & DUNN (C) 1993 WEA 77228
35	31	9	NO DOUBT ABOUT IT (C) 1993 WEA 77228	M. NEAL MEYER (C) 1993 WEA 77228
36	31	13	WERE YOU REALLY LUVIN' (C) 1993 WEA 77228	BROTHER PHILIPS (C) 1993 WEA 77228
37	34	46	GOODBYE SAYS IT ALL (C) 1993 WEA 77228	ALABAMA (C) 1993 WEA 77228
38	39	33	AMERICAN HONKY-TONK BAR ASSOCIATION (C) 1993 WEA 77228	GARTH BROOKS (C) 1993 WEA 77228

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
39	38	57	NO MORE CRYIN' (C) 1993 WEA 77228	MCBRIDE & THE RICE CONFEDERATE RIFLE (C) 1993 ATLANTIC 4
40	13	52	MY SECOND HOME (C) 1993 WEA 77228	TRACY LAWRENCE (C) 1993 ATLANTIC 4
41	38	21	QUEEN OF MY DOUBLE WIDE TRAILER (C) 1993 WEA 77228	SAMMY KERSHAW (C) 1993 WEA 77228
43	45	45	MERCURY BLUES (C) 1993 WEA 77228	ALAN JACKSON (C) 1993 WEA 77228
44	40	43	WHY DON'T THAT TELEPHONE RING (C) 1993 WEA 77228	TRACY BYRD (C) 1993 WEA 77228
45	45	57	CONFESSION MY LOVE (C) 1993 WEA 77228	SHAWN CAMP (C) 1993 WEA 77228
46	50	58	IF IT WASN'T FOR HER I WOULDN'T HAVE YOU (C) 1993 WEA 77228	DARON NORWOOD (C) 1993 WEA 77228
47	31	25	SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) (C) 1993 WEA 77228	KATH HACHEM (C) 1993 WEA 77228
48	43	32	WORTH EVERY MILE (C) 1993 WEA 77228	TRAVIS TRITT (C) 1993 WEA 77228
49	46	22	KISS ME IN THE CAR (C) 1993 WEA 77228	JOHN BERRY (C) 1993 WEA 77228
50	53	—	TRYIN' TO GET OVER YOU (C) 1993 WEA 77228	VINCE GILL (C) 1993 WEA 77228
51	59	68	I CAN'T TELL YOU WHY (C) 1993 WEA 77228	VINCE GILL (C) 1993 WEA 77228
52	59	62	TAKE IT EASY (C) 1993 WEA 77228	TRAVIS TRITT (C) 1993 WEA 77228
53	57	89	SHE LOVES TO HEAR ME ROCK (C) 1993 WEA 77228	TURNER NICHOLS (C) 1993 WEA 77228
54	12	—	LIFE 49 (C) 1993 WEA 77228	MARTINA MCBRIDE (C) 1993 WEA 77228
55	71	—	FIN' HINDING MY OWN (C) 1993 WEA 77228	LINA ROY PARNELL (C) 1993 WEA 77228
57	62	68	DESPERADO (C) 1993 WEA 77228	CLINT BLACK (C) 1993 WEA 77228
58	65	66	THE DEVIL COMES BACK TO GEORGIA (C) 1993 WEA 77228	MARY O'CONNOR (C) 1993 WEA 77228
59	66	69	FOUR THE LOVE (C) 1993 WEA 77228	CHRIS LUDLOW (C) 1993 WEA 77228
60	68	72	WHATEVER IT TAKES (C) 1993 WEA 77228	KENNY CHESNEY (C) 1993 WEA 77228
61	67	61	GOOD GIRLS GO TO HEAVEN (C) 1993 WEA 77228	CHARLIE FLOYD (C) 1993 WEA 77228
62	69	73	SOMETHING'S GONNA CHANGE HER MIND (C) 1993 WEA 77228	MARK COLLINS (C) 1993 WEA 77228
63	69	73	STANDING OUTSIDE THE FIRE (C) 1993 WEA 77228	GARTH BROOKS (C) 1993 WEA 77228
64	75	67	JUST ENOUGH ROPE (C) 1993 WEA 77228	RICK TREVINO (C) 1993 WEA 77228
65	74	73	WHAT A CRYING SHAME (C) 1993 WEA 77228	THE MANICORIS (C) 1993 WEA 77228
66	51	60	ANGELS AMONG US (C) 1993 WEA 77228	ALABAMA (C) 1993 WEA 77228
67	73	72	TEQUILA SUNRISE (C) 1993 WEA 77228	ALAN JACKSON (C) 1993 WEA 77228
68	70	70	SILVER THUNDER AND GOLDEN NEEDLES (C) 1993 WEA 77228	PARTON, L. LYNN, T. WYNNIE (C) 1993 WEA 77228
69	NEW	1	I CAN'T REACH HER ANYMORE (C) 1993 WEA 77228	SAMMY KERSHAW (C) 1993 WEA 77228
70	NEW	1	WHERE WAS I (C) 1993 WEA 77228	ROCKY VAN SHELTON (C) 1993 WEA 77228
71	NEW	1	MONA LISA ON CRUISE CONTROL (C) 1993 WEA 77228	DENNIS ROBBINS (C) 1993 WEA 77228
72	NEW	1	MY LOVE (C) 1993 WEA 77228	LITTLE TEXAS (C) 1993 WEA 77228
73	NEW	1	CRYIN' TIME (C) 1993 WEA 77228	LORRINE MORGAN (C) 1993 WEA 77228
74	NEW	1	WE DON'T HAVE TO SAY (C) 1993 WEA 77228	TANITA TUCKER (C) 1993 WEA 77228
75	NEW	1	NOT (C) 1993 WEA 77228	THE BELLAMY BROTHERS (C) 1993 WEA 77228

Records showing an increase in detections over the previous week, regardless of chart movement. Albums awarded to those records which attained 2500 detections for the first time. \* Voluntary availability. Cashing number in the country single or vinyl or cassette in stores available. (C) Country single availability. (CD) CD single availability. (M) Cassette single availability. (TV) Vinyl single availability. (V) Vinyl single availability. (D) CD multi-single availability. © 1994, Billboard/BPI Communications.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	2	GOOD BLESSED TEXAS (C) 1993 WEA 77228	LITTLE TEXAS (C) 1993 WEA 77228
2	2	1	MY BABY LOVES ME (C) 1993 WEA 77228	MARTINA MCBRIDE (C) 1993 WEA 77228
3	7	5	CHATTANOOGA (C) 1993 WEA 77228	ALAN JACKSON (C) 1993 WEA 77228
4	3	—	EASY COME, EASY GO (C) 1993 WEA 77228	GEORGE STRAIT (C) 1993 WEA 77228
5	5	2	WHAT'S IT TO DO (C) 1993 WEA 77228	CLAY WALKER (C) 1993 WEA 77228
6	4	3	ONE MORE LAST CHANCE (C) 1993 WEA 77228	VINCE GILL (C) 1993 WEA 77228
7	10	7	HOLDIN' HEAVEN (C) 1993 WEA 77228	TRACY BYRD (C) 1993 WEA 77228
8	9	4	THAT WAS A RIVER (C) 1993 WEA 77228	COLLIN RAY (C) 1993 WEA 77228
9	8	—	DOES HE LOVE ME (C) 1993 WEA 77228	REBA MCENTIRE (C) 1993 WEA 77228
10	6	3	BRONCO (C) 1993 WEA 77228	CLINT BLACK (C) 1993 WEA 77228
11	12	10	HE'S DOWN (THE SUN COMES UP) (C) 1993 WEA 77228	GARTH BROOKS (C) 1993 WEA 77228
12	13	8	HE'S A WILD MAN (C) 1993 WEA 77228	TOBY KEITH (C) 1993 WEA 77228
13	6	—	ON THE ROAD (C) 1993 WEA 77228	LEE RAY PATRICK (C) 1993 WEA 77228

## HOT COUNTRY RECURRENTS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
14	23	19	IT SUKE & MONDAY (C) 1993 WEA 77228	MARK CHESNUTT (C) 1993 WEA 77228
15	18	17	A THOUSAND MILES FROM NOWHERE (C) 1993 WEA 77228	DWIGHT YOAKAM (C) 1993 WEA 77228
16	19	13	THANK GOD FOR YOU (C) 1993 WEA 77228	SAWYER BROWN (C) 1993 WEA 77228
17	11	9	HALF ENOUGH (C) 1993 WEA 77228	LORRINE MORGAN (C) 1993 WEA 77228
18	16	14	CAN'T BREAK IT TO MY HEART (C) 1993 WEA 77228	TRACY LAWRENCE (C) 1993 WEA 77228
19	22	18	SHOULD'VE BEEN A COWBOY (C) 1993 WEA 77228	TOBY KEITH (C) 1993 WEA 77228
20	23	24	WE'LL BURN THAT BRIDGE (C) 1993 WEA 77228	BROOKS & DUNN (C) 1993 WEA 77228
21	14	12	PROP ME UP BEHIND THE JUKEBOX OF 1 DIE (C) 1993 WEA 77228	JOE DIFFIE (C) 1993 WEA 77228
22	24	22	MONEY IN THE BANK (C) 1993 WEA 77228	JOHN ANDERSON (C) 1993 WEA 77228
23	15	11	JUST LIKE THE WEATHER (C) 1993 WEA 77228	SLUT BOUGLIE (C) 1993 WEA 77228
24	25	22	BLAME IT ON YOUR HEART (C) 1993 WEA 77228	TRACY BYRD (C) 1993 WEA 77228
25	26	22	I LOVE THE WAY YOU LOVE ME (C) 1993 WEA 77228	JOHN MICHAEL MONTGOMERY (C) 1993 WEA 77228
26	27	22	THE BELLAMY BROTHERS (C) 1993 WEA 77228	THE BELLAMY BROTHERS (C) 1993 WEA 77228

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## Hot Latin Tracks™

COMPILED FROM NATIONAL LATIN  
RADIO AIRPLAY REPORTS

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	COMPANY/LABEL	TITLE
1	1	16	THE BARRIO BOYZ	*** NO. 1 ***	• CERCA DE TI
2	3	19	LAS TRIPLETS	• ALGO MAS QUE AMOR	EMI LATIN
3	2	23	LOS FANTASMAS DEL CARIBE	• POR UNA LAGRIMA	BOYCA
4	8	10	JURI	• DETRAS DE MI VENTANA	BOYCA
5	6	10	YRRI RIVERA	• QUE HAY DE MALO	BOYCA
6	10	11	ANA GABRIEL	• LUNA	BOYCA
7	4	7	LOS TEMERARIOS	• UNA TARDE VI	BOYCA
8	7	13	LOURDES ROBLES	• DONDE SE HA IDO TU AMOR	BOYCA
9	5	12	PAMPINELA	• EL AMOR NO SE PUEDE OLVIDAR	BOYCA
10	11	14	MIS MIGUEL	• SUAVE	BOYCA
11	9	11	BIRNICO	• DOS MUJERES UN CAMINO	BOYCA
12	15	24	FRANCO DE VITA	• CALIDO Y FRIO	BOYCA
14	13	20	RODOLFO DURCAL	• DESAIRES	BOYCA
15	16	7	PANORAMA	• CUANDO QUIERAS OLJAME	BOYCA
16	18	9	VICENTE FERNANDEZ	• TE ME VAS AL DIABLO	BOYCA
17	12	9	FAMA	• LLORANDO	BOYCA
18	15	9	GLORIA ESTEFAN	• CON LOS ANOS QUE ME OUEBAN	BOYCA
19	21	33	LOS BUKIS	• TU INGRATITUD	BOYCA
19	15	14	LA MAFIA	• GRACIAS	BOYCA
20	24	31	CRISTIAN	• ES MEJOR ASI	BOYCA
21	23	25	VICTOR MANUELLE	• ME DARA EL CONSENTIMIENTO	BOYCA
22	37	36	ROS RAMAZOTTI	• OTRA COMO TU	BOYCA
23	17	12	ALVARO TORRES	• QUE LASTIMA	BOYCA
24	32	36	QUELITA TANDON	• MUCHACHO MALO	BOYCA
25	36	39	ROSALBA SANTA ROSA	• BUSCAME	BOYCA
26	18	17	MARCOS LLINAS	• RECONQUISTARTE	BOYCA
27	31	30	ALEJANDRO FERNANDEZ	• ACABE POR LLORAR	BOYCA
28	29	28	EL LUCERO	• EL NUMERO UNO	BOYCA
29	NEW	1	LOS FUGITIVOS	• LA LOCA	BOYCA
30	33	27	PAULINA RUBIO	• NIEVA NIEVA	BOYCA
31	28	21	SELENA	• LA LLAMADA	BOYCA
32	34	—	LOS DINNOS	• SI TE VAS	BOYCA
33	35	23	BANDA MACHOS	• LOS MACHOS TAMBIEN LLORAN	BOYCA
34	27	26	EDDIE SANTIAGO	• JAMAS	BOYCA
35	NEW	1	INDUSTRIA DEL AMOR	• ROSAS ROJAS	BOYCA
36	NEW	1	LOS HERMANOS ROSARIO	• EL DESOCHADO	BOYCA
37	25	22	CRISTIAN	• NUNCA VOY A OLVIDARTE	BOYCA
38	NEW	1	KARINA	• NUNCA TE OLVIDARE	BOYCA
39	38	37	BANDA SUPERBANDIDO	• COSAS	BOYCA
40	26	29	DIVANCO	• REY DE CORAZONES	BOYCA

Records with the greatest airplay gains this week. • Videoclip availability. © 1994, Billboard/EMI Communications.

## Artists &amp; Music

## Emilio Estefan, Sony Said To Be Planning New Label Showcasing Sounds Of Miami

ESTEFAN + SONY TO WED? A rumor has been swirling about for some time now that Emilio Estefan and Sony Music Entertainment are on the verge of forming a joint venture.

No deal has been signed officially, but Estefan confirms he has been in meetings with Sony officials about forming a new label to be funded by Sony and operated by Estefan, who now manages his superstar wife Gloria and superstar-in-waiting Jencs. Estefan envisions the proposed label, which would be based in his hometown of Miami, as doing for South Florida what Motown did for Detroit—that is, put the region permanently on the international musical map.

"We would like," he says, "to promote all kinds of acts: Latin, R&B, pop, maybe a Latin/R&B hybrid." The deal could be inked as early as the end of this week. Estefan, incidentally, is putting together the soundtrack for Sylvester Stallone's upcoming film, "The Specialist."

UBC WELT REMEMBERED: If I had included a "best boxed set" category in my critic's choice list last year, it undoubtedly would have gone to "UBC 50 Anos," a wonderful two-CD retrospective of classics authored by songwriters who constitute the Brazilian performing rights society União Brasileira De Compositores (UBC).

UBC's 50th anniversary release compiled by upstart independent Natasha Records, "UBC 50 Anos" boasts 37 sparkling standards showcasing Brazil's broad musical landscape, ranging from Carmen Miranda's 1930s Carnival smash "Querido Alô to Paralamas" late-1960s, socially perspicacious narrative "Alagados." Best of all, unlike the vast majority of Latin/Brazilian compendiums, this package contains informative liner notes, not only about the history of the UBC but also about the songs and their composers and performers.

Natasha is mulling the possibility of releasing the UBC set commercially under a different title if the label can secure licensing agreements for all the songs. Here's hoping the label strikes paydirt, because "UBC 50 Anos" is one of the best multi-artist collections of Brazilian music ever assembled.

VINA DEL MAR UPDATE: Merengue supreme Wilfrido Vargas has been added to the Vina del Mar lineup, with Italian balladist Ricardo Cocciante and Spanish troubadour Alejandro Sanz being selected as judges. Also due to perform at the song festival is underrated Mexican singer/songwriter Hernando Zúñiga and Chilean musician/arranger Horacio Saavedra, who will conduct the festival orchestra. In addition, songs from 11 countries, including Indonesia, Australia, the U.S., Spain, and Italy, have been chosen for the competition. Among the other Latino countries represented are Argentina, Uruguay, Peru, Mexico, Brazil, Portugal, and Chile.

Five folkloric songs that Chile also has been chosen by festival committee members Vicente Gaponov, Maria Luisa Sousa, Scottie Scott, Patricio Esquivel, Francisco Soto, Rodrigo Torres, and Owalda Cedeña. The 35th edition of Vina is set to take place Feb.



by John Lannert

at 21 at Vita del Mar, Chile.

ALARM BATTLES Chicago Pinoy: The U.S. Marshall, Chicago police, and investigators from the Asun. of Latin American Record Manufacturers (ALARM) seized several thousand counterfeit Latin music cassettes during a raid Dec. 18 in Chicago.

Several tape duplicators, APX machines, and blank-cassette loaders also were seized during the raid, which targeted retail stores, one print shop, one distributor, and one manufacturer of counterfeit cassettes.

Two arrests were made during the seizures, with a warrant being issued for an additional arrest. The issuance of the federal seizure orders came as the result of a seven-month investigation conducted by ALARM and the Chicago police department.

ALARM director Bud Richardson said in a statement, "The Chicago seizures tie into counterfeit-factory raids (on which) ALARM has assisted California authorities (in recent) months, in Fresno, Los Angeles, and Baldwin Park."

KUBANEY'S NEW YEAR SALE: Kubaney has shipped 50,000 units of

Pochy Y Su Cocoband's new "Misa Cocoband Que Nuncia." The shipment tally is rather lofty for a small label. Kubaney also has released its 10th edition of "Los Merengues Del Año," plus a self-titled compilation from venerable Dominican group Félix Del Rosario Y Sus Magos Del Ritmo. In addition, new product is out from Victor Wal ("El Baile Del Bayo Camacho") and Fernando Echavarría ("Alto Contrabajo").

CHART NOTES: Though the Barrio Boyz's "Cerca De Ti" (EMI Latin) rules the Hot Latin Tracks roost for a fifth consecutive week, the song is starting to crater, which could open the door for Las Triplets' "Algo Más Que Amor" (EMI Latin), now lodged in the top five for more than a month. Yuri's ascending "Detras De Mi Ventana" (Sony Latin) sports an outside shot at No. 1 for next week.

Moving up: Ana Gabriel's Sony Latin entry "Luna" (046), Eros Ramazzotti's Arista single "Otra Como Tu" (022), and Gilberto Santa Rosa's enduring Sony Tropical number "Búscame" (36-25). New on the chart: Venezuelan ballad stylist Karina, whose axe-driven ballad "Nunca Te Olvidaré" is a highlight of her smart Rodven album "Esta Es Mi Vida."

Curious start of the week: Pimpinela's new PolyGram Latino single, "El Amor No Se Puede Olvidar," is the first-ever top 10 Hot Latin Tracks hit for the veteran brother/sister duo.

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# The Billboard. CLASSICAL 50

Compiled from a national sample of retail store and radio sales reports collected, compiled, and provided by **nielsen**

WEEK	LAST	ARTIST	ALBUM & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
*** GREATEST GAINER/NO. 1 ***				
1	15	VARIOUS	INTERLUDE 1204 (2 1/8" CD 19.95) week in No. 3. PIANO MASTERPIECES	
2	3	CARL/DOV/PAN	CONCERTO 430433 (10 1/8" CD 15.95)	IN CONCERT
3	4	BERLIN SYM.	LYRICAL SYMPHONY 15144 (4 1/8" CD 15.95)	MUTCHERSON
4	7	NYC BALLET	CHORUS NEW YORK 707934 (10 1/8" CD 15.95)	THE MUTCHERSON
5	7	LONDON ORCL	MA 6198 (10 1/8" CD 15.95)	SYMPHONIC YES
6	1	CARL/DOV/PAN	SONY 83725 (10 1/8" CD 15.95)	CHRISTMAS
7	9	FRANK ZAPPA	BANKING PUNKS 71600/71601 (10 1/8" CD 15.95)	YELLOW SHARK
*** HOT SHOT DEBUT ***				
8	NEW	WILLIAMS/PERLMAN	MA 10545 (11 1/8" CD 19.95)	SCHINDLER'S LIST
9	14	TALLIN CHAMBER	(KALJASTES) EST 507703 (10 1/8" CD 15.95)	PIATTE TELUM
10	11	GEORGE GERSHWIN	MASTERSHIPS 712027 (10 1/8" CD 15.95)	GERSHWIN PLAYS
11	2	DOM/RUSS/OSI	SONY 83388 (10 1/8" CD 15.95)	CHRISTMAS
12	8	LUCIANO PAVAROTTI	LONDON 425058 (10 1/8" CD 15.95)	TI AMO
13	11	VARIOUS ARTISTS	SONY 83097 (10 1/8" CD 15.95)	PARADISE & PINE
14	13	WAGNER/ZIMMAN	SONY 70522 (10 1/8" CD 15.95)	GROUCHO & SYMPH. NO. 3
15	23	POPS (WILLIAMS)	SONY CLASSICS 45380 (10 1/8" CD 15.95)	UNFORGETTABLE
16	27	LONDON SYM. (WILLIAMS)	ASTORIA 11012 (10 1/8" CD 15.95)	STAR WARS TRILOGY
*** PACESetter ***				
17	42	ROYAL ORCH.	9-TEL 611-3 (2 1/8" CD 12.95)	HOCKED ON CLASSICS/ VOL. 1
18	19	JOHN BARLESSE	ALMA 54903 (10 1/8" CD 15.95)	THE PULCONE ALBUM
19	22	BARITON/CLARKE	LONDON 442571 (10 1/8" CD 15.95)	IMPASSIONATE LOWER
20	23	CECILIA BARTOLINI	LONDON 442571 (10 1/8" CD 15.95)	IF YOU LOVE ME
21	32	POPS (WILLIAMS)	SONY CLASSICS 45379 (10 1/8" CD 15.95)	MOGAT & CLASSICS
22	40	VARIOUS ARTISTS	SO 43815 (10 1/8" CD 15.95)	MA ABOUT THE CLASSICS
23	8	PAVAROTTI	LONDON 41220 (10 1/8" CD 15.95)	GREAT STUDD
24	34	KATHLEEN BATTLE	SO 43864 (10 1/8" CD 15.95)	BEI. CANTO
25	NEW	VARIOUS	LAGUET 15019 (10 1/8" CD 15.95)	TOP 10 OF CLASSICAL MUSIC
26	14	YO TO MA/OSIE MEERIN	SONY MASTERSHIPS 60177 (10 1/8" CD 15.95)	HUSH
27	15	ANDYNOVICH 4	HANNAH MUSIC 91709 (10 1/8" CD 15.95)	ON YOLDS HITS
28	41	JAMES GALWAY	MA 6014 (10 1/8" CD 15.95)	THE WIND BENEATH MY WINGS
29	37	VARIOUS ARTISTS	SO 43815 (10 1/8" CD 15.95)	MOGAT & CLASSICS
30	48	POPS (FIELDER)	MA 10638 (10 1/8" CD 15.95)	FIELDER/GREATEST HITS
31	45	VARIOUS ARTISTS	TEL 10354 (10 1/8" CD 15.95)	GERSHWIN/GREATEST HITS
32	47	JOSE CARREAS	TEL 92560 (10 1/8" CD 15.95)	WITH A SONG IN MY HEART
33	NEW	WURTENBERGER ORCH.	CAMEO CLASSICS 3009 (10 1/8" CD 15.95)	PACH. ELLI. CANTO
34	16	VARIOUS INTERLUDE	1204 (10 1/8" CD 15.95)	GREAT MELODIES OF THE CLASSICS
35	RE-ENTRY	VARIOUS ARTISTS	MOB CLASSICS 8006 (2 1/8" CD 9.95)	BEST OF TCHAKOVSKY
36	RE-ENTRY	VARIOUS ARTISTS	SO 42915 (10 1/8" CD 15.95)	MA ABOUT MOZART
37	NEW	VARIOUS	PRO MATE 8008 (14 1/8" CD 15.95)	BEATLES/GREATEST HITS
38	RE-ENTRY	VARIOUS ARTISTS	MA 60831 (10 1/8" CD 15.95)	BETHOVEN/GREATEST HITS
39	31	VARIOUS INTERLUDE	1201 (10 1/8" CD 15.95)	COMPLETE BETHOVEN
40	21	41 LUCIANO PAVAROTTI	LONDON 40871 (10 1/8" CD 15.95)	AMORE
41	35	HOLLYWOOD (MAULDER)	PHILIPS 430027 (10 1/8" CD 15.95)	KING AND I
42	RE-ENTRY	VARIOUS ARTISTS	MOB CLASSICS 8006 (2 1/8" CD 9.95)	BEST OF MOZART
43	RE-ENTRY	VARIOUS ARTISTS	MOB CLASSICS 8006 (2 1/8" CD 9.95)	BEST OF BETHOVEN
44	NEW	VARIOUS ARTISTS	MA 60831 (10 1/8" CD 15.95)	TCHAKOVSKY/GREATEST HITS
45	NEW	VARIOUS ARTISTS	MA 60831 (10 1/8" CD 15.95)	CLASSICS/GREATEST HITS
46	50	VARIOUS ARTISTS	TEL 8388 (10 1/8" CD 15.95)	OPERA'S GREATEST LOVE SONGS
47	36	BATTLE/MARSALA	SONY CLASSICS 44672 (10 1/8" CD 15.95)	BAROQUE DUET
48	26	NYC BALLET/KEVIN ALLEN	NEW YORK 73321 (10 1/8" CD 15.95)	THE MUTCHERSON
49	RE-ENTRY	VARIOUS ARTISTS	SONY CLASSICS 44672 (10 1/8" CD 15.95)	BAROQUE DUET
50	RE-ENTRY	VARIOUS ARTISTS	SO 42915 (10 1/8" CD 15.95)	MA ABOUT MOZART

Albums with the greatest sales gains this week according to Nielsen data. At America (RIAA) certification, the album was certified Gold for sales of 500,000 copies. **CLASSICAL 50** is a weekly chart of the 50 largest and most popular classical albums in the United States. It is compiled by **Billboard** and **nielsen**. The chart is based on sales data from a national sample of retail stores and radio stations. The chart is published every week, except for the week of the Grammy Awards, when it is published bi-weekly. The chart is a key indicator of the popularity of classical music in the United States.

## Classical KEEPING SCORE

by Is Horowitz

**GOING ON RECORD:** Sony Classical moves into the New Year in high gear, its recording pace undiminished. Except for early music and a sprinkling of rarities, however, titles to be cut during January and February travel comfortably through the core repertoire. Appropriately enough, its 1994 recording program opened with a documentation of the Vienna Philharmonic's traditional New Year's concert, conducted this time by Lorin Maazel. Michael Glott produced the live program of mostly Strauss waltzes, polkas, and assered bon-bons. Also scheduled early in January was a recording of Strauss' (Richard this time) Horn Concerto No. 2 with Norbert Hauptmann as soloist, backed by the Berlin Philharmonic under Zubin Mehta. It will be coupled with Strauss' "Ein Heldenleben," taped live in mid-1992. January sessions will also find Mehta and the Berlin cutting a batch of Liszt symphonic poems, including the rarely heard "Himmelschloß." David Motley is producer of both session groups.

Inked by Sony for February are Moscow sessions featuring young violinist Julian Rachlin as soloist in the Tchaikovsky and Prokofiev No. 2 concertos, with Vladimir Fedoseyev fronting the Moscow Radio Symphony Orchestra. The ubiquitous Motley will produce the live concert recording.

In a quick turnaround, Motley flies to Amsterdam to session with pianist Carlo Maria Giulini and the Royal Concertgebouw Orchestra. Scheduled are several Ravel and Debussy titles, with the latter's "La Mer" the major work. They will appear on disc with Ravel's "Ma-

Mere Oyo," previously released.

At about the same time, Sony will be taping a live concert with the Berlin Symphony under Claudio Abbado. Programmed are the Tchaikovsky Symphony No. 5, and Messiaen's "Songs And Dances Of Death" with Anatoly Kotcherga as bass soloist. Michael Hans will produce.

On the chamber music side, Sony's studio agenda for the period includes a recording of the Brahms Piano Quintet. An all-star group performs: Emanuel Ax, Isaac Stern, Cho-Liang Lin, Jaime Laredo, and Yo-Yo Ma. Steven Epstein is producer. And another Brahms work, the Clarinet Quintet, to be performed by the Brahms Quartet and the Juilliard String Quartet, with Wolf Ericson as producer. And Stern, with Yefim Bronfman at the piano, continues his survey of the Mozart violin sonatas. Epstein is the producer.

**NEW LABEL:** Koch International has begun releasing Brian Classics, a line of recordings produced from the giant catalog of the former Deutsche Schallplatten of EMI Germany, acquired last April by the Edel Co. of Hamburg. The catalog, much of it long unavailable in the U.S. and Canada, holds some 2,000 vintage and more recent titles. About 250 have already been remastered for CD by Edel.

Among artists represented in early releases are conductors Kurt Masur, Rudolf Kempe, and Franz Konwitschke; tenor Peter Schreier; and trumpet player Ludwig Güter. Güter's recordings, however, have been available in this market on the Capriccio label.

Some 15-18 catalog titles a month will be released here, says Jeanne McCafferty, Edel America VP based in North Hollywood, Calif. She says newly recorded titles will begin to appear next spring.

**LIVE MUSIC:** Artists-in-Residence, a project of the Concert Artists Guild to place young artists as performing staffers on radio, has added more stations to its string. KJZZ 90 Los Angeles and WTMJ Miami will now participate, joining WQXR New York, which helped launch the program last year.

## Notes

by Jeff Levenson

**IN THE 18 YEARS** since Pat Metheny first burst upon the jazz scene (his debut was "Bright Side Life," the label ECM), he has recorded an enormous amount of music—18 albums or so as a leader, not counting the film soundtracks throughout, though few contemporary purists would endeavor to weave their arm magic out of this seemingly disparate sensibilities.

In this respect, Metheny is rare—at once populist and experimental.

Clearly, what sets him apart from the other musicians of his generation (he is almost 40) is his alchemic's instinct for discovering and transforming musical forms. How many musicians would dare investigate the musical commonalities linking Ornette Coleman, Astor Piazzolla, and Nino Rota? (Of course, connecting threads run throughout, though few contemporary purists would endeavor to weave their arm magic out of this seemingly disparate sensibilities.)

In this respect, Metheny is rare—at once populist and experimental. To add to his current state (he's got two albums on the Contemporary Chart), Metheny's coming to bat as a producer on behalf of a singer named Nona, she's a star in her native Israel, but is less known here. Her opening album, debut, soon to be issued on Geffen, will underscore the guitarist's talent for recognizing talent.

"I heard something very unique in her," he said by telephone recently. "I had told her by Gil Dor, a student of mine who went to Israel. Then, [drummer] Bob Moses heard her and couldn't stop singing her praises. Finally, she came to New York, and we played together."

She sounded like an original, though I did hear some Dolly Parton or Barbara Streisand in her. We decided to go into the studio before the pop guys could scoop her up."

What Metheny was able to capture (with help from co-producer Steve Koddy) is the sound of innocence. Nona's voice is a breeze—delicate, pure, lilting. She's not a jazz singer in the strictest sense of the term, but she possesses a jazz-inspired immediacy that both taps and lifts the spirit. Her point of view is a perfect match for that of Metheny's—precisely why the guitarist can now add a formidable production credit to his long list of achievements.

"Nona has something special to say," he offers. "My contribution, really, was very simple. I just helped her say it."

**STANDARDS ISSUE:** Sheena Easton can now add her name to the long list of pop vocalists who are convinced that covering jazz standards will instantly legitimize them as jazz singers (alas, Toni Tennille, we remember...). "No Strings," her latest from BMA, produced by Patrice Rushen, includes the tunes "Mood And Soul," "The Nearness Of You," "How Deep Is The Ocean," and "Mood's Mood For Love." Was this the record that puts Easton over the top as a jazz chanteuse? I'm afraid not.

**ON THE ROAD:** Amidst all the controversial spin control and press attention (at *attention*?) with Jazz At Lincoln Center has had to contend, the institution's celebrated/maligned orchestra is about to embark on its second national tour. Jan. 21 through Feb. 26, covering 20 cities. Gone from the 19-piece band (now directed by Marcus Roberts) are Marcus Belgrave, Roland Hanna, Norris Turney, Britt Woodman, and Jerry Dodgion; in their stead, among others, are Joshua Redman and Jesse Davis. (Keep your ears open for trumpeters Nicholas Payton and Marcus Printemps; they are the new guys to hear.)

# Artists & Music

## Rob Halford Sues EMI Over Pub Contract Says New Group's Music Exempt From Old Agreement

BY TRUDI MILLER ROSENBLUM

NEW YORK—Rob Halford, former lead singer of Judas Priest, has sued EMI April Music (a division of EMI Music), claiming that EMI's publishing contract with Judas Priest should not apply to Halford's music with his current band, Fight.

The lawsuit was filed Dec. 20 in U.S. District Court, Southern District of New York, by Halford, his publishing company Ebonytree Ltd., and Phoenix Music Ltd., which serves as the publishing company for his current material.

According to the suit, 1982 and 1986 agreements between Halford's publishing company and CBS Songs publishing rights on eight Judas Priest albums. Only six albums (all released by Columbia) were produced under the agreement, the last being the 1990 release "Powerslave." The suit now holds the publishing rights to the Halford material following its purchase of SBK's publishing interests (which included CBS Songs) in 1989.

Halford left Judas Priest Sept. 7, 1992. The remaining members of the band still are signed to Columbia, but have not hired a new lead vocalist or recorded an album, and it is not clear whether they will continue to use the

name Judas Priest. A Columbia spokeswoman said they are still signed under that name, but Halford's attorney, Paul LaCelle of Gold, Farrell & Markey, says the band was a legal partnership that has been dissolved, and that the remaining members cannot use the name without Halford's consent.

The dispute arises from the wording of the publishing agreement, which states that if Halford meets any new record independently of the band during the term of the agreement, CBS Songs gets the publishing rights to all Halford-penned songs on new recordings.

According to the lawsuit, EMI Music claims that since only six Judas Priest albums were delivered, the agreement is still in effect, and EMI is entitled to the publishing rights for "War Of Words," the current Epic album by Fight.

The lawsuit disputes this, arguing that according to the terms of the publishing agreement, if the band has not released an album in three years, has broken up, and so no longer records under the name Judas Priest, the agreement is terminated. Since Halford has left the band and it is unclear if the remaining members will make further recordings, the publishing agreement should be considered terminated, the lawsuit says. The suit

asks for a judgment declaring the parties' rights and obligations.

"The contract was conceived to be of very finite duration, until the eighth Judas Priest album. Now Judas Priest doesn't exist anymore and potentially there will never be an eighth album," says LaCelle. "[Halford] is in this limbo state where he potentially the duration of the publishing contract could go on forever. The days of slavery are over, and there should be an end to the terms of the contract." He adds, "There have been attempts to work this out with EMI, but they have been ignored. Halford had no choice but to try to get the court to clarify the terms of the agreement."

"Our point of view is that the band hasn't broken up," says EMI Music Publishing chairman Martin Bandier, noting that the other members are still together. "Whatever songs he's writing belong to us, and we value him as one of our artists. He's been one of our artists for many years. We are kind of disappointed that he's left the group, since he was the lead singer, but the fact that he's decided to leave doesn't exonerate him from living up to his agreement with us."

### NSAI LETTERS

(Continued from page 8)

petition is to free co-writers from the contractual demand that they reduce their rates. "Of course, we think that the singer/songwriter shouldn't be laboring under that [contract] either. But that is a contractual thing that comes with the signing of a record deal. However, we think that for the songwriter, that is an unfair practice."

NSAI "has not sought alliances [in this effort] from any songwriter group," Rogers says. Liberty Records, a division of EMI, banished its controlled composition requirement several months back, according to Rogers, and subsequently reinstated it. Executives at Liberty were unavailable for comment at press time.

The letters to Sony and Matsushita were written in Japanese and signed by all the professional songwriters on NSAI's board of directors.

Those signing the petition were Richard Leigh, Wayland Holyfield, Harlan Howard, Becky Foster, Larry Martine Jr., Peter McCann, Lisa Pallas, Kenny O'Neil, Fred Knobloch, Allen Reynolds, Pat Alger, Jim Rushing, Beth Nielsen Chapman, Allen Shamblin, and Sonny Curtis.

NSAI has alerted the heads of Nashville labels that the campaign is underway.

Rogers declines to specify if her group has a follow-up plan should its petition fail. "We're going to see what happens," she says. "I'm hoping that there's going to be some kind of response, one way or the other. But past this, I'm not sure."

While the push for change is emanating from Nashville's country music community, Rogers stresses that the push is to free all songwriters from the controlled composition handcap.

Billboard®

FOR WEEK ENDING JANUARY 15, 1994

## Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	COMPANIES	PEAK POSITION	TITLE
1	1	7	TONY BENNETT	★ ★ ★ No. 1 ★ ★ ★	7	7 weeks at the #1 spot/100 copies
2	2	29	HARRY CONNICK, JR.	COLUMBIA	51372	25
3	3	15	JOSHUA REDMAN	WARNER BROS. 45365		WISH
4	4	15	STRONACH	HOLLYWOOD MUSIC 013638784		SWING KIDS
5	10	9	CASSANDRA WILSON	BLUE NOTE 81253CAPTOL		BLUE LIGHT 'TIL DAWN
6	6	7	ALTA FITZGERALD	VERMILION 510084		THE BEST OF THE SONGBOOKS
7	5	21	MILES DAVIS & QUINCY JONES	WARNER BROS. 45251		LIVE AT MONTEUX
8	7	21	NINA SIMONE	ELECTRA 01503		A SINGLE WOMAN
9	17	43	JOE HENDERSON	VERMILION 51674		SO NEAR, SO FAR
10	9	15	SHIRLEY HOHN	WARNER BROS. 51703		LEAVE OUT OF DARKNESS
11	8	31	DAVE GRUSIN	GRP 9715		HOMAGE TO DUKE
12	17	16	BILLI HOLLADAY	WARNER BROS. 51243		BILLI'S BEST
13	12	37	JOE SAMPLE	WARNER BROS. 45309		INVITATION
14	17	7	DIANA ROS	MOTOWN 6340		THE LADY SINGS... JAZZ AND BLUES
15	18	7	CHARLIE WATTS	CONTEMPORAN 13510		WARM & TENDER
16	15	31	DAVID BENNETT	GRP 9847		LETTER TO EVAN
17	RE-ENTRY		JOSHUA REDMAN	WARNER BROS. 45342		JOSHUA REDMAN
18	RE-ENTRY		JOE HENDERSON	VERMILION 51179		LUSH LIFE
19	24	11	GRP ALL-STAR BIG BAND	GRP 9740		LIVE!
20	21	33	DIANE SCHUR	GRP 2004		IN TRIBULITE
21	15	32	BRANFORD MARSALIS	COLUMBIA 46083		I HEARD YOU TWICE THE FIRST TIME
22	16	6	JOHN COLTRANE	RHYM 125250		THE LAST GENT
23	16	16	BRANFORD MARSALIS	COLUMBIA 42461*		BLOOMINGTON
24	RE-ENTRY		JOHN McLAUGHLIN	VERMILION 51661		TIME REMEMBERED
25	RE-ENTRY		OSCAR PETERSON TRIO	TELARC 83256		ENCORE AT THE BLUE NOTE

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	COMPANIES	PEAK POSITION	TITLE
1	1	57	KENNY G	ARTISTS 18446	1	19 weeks at the #1 spot/1.1 million
2	2	19	FOURPLAY	WARNER BROS. 45340		BETWEEN THE SHEETS
3	4	25	DAVE KOZ	CAPTOL 98892		LUCY MAN
4	8	13	RAMSEY LEWIS	COLUMBIA 46083		SKY ISLANDS
5	7	17	STANLEY CLARKE	EPIC 4749		EAST RIVER DRIVE
6	5	15	SPYRO GYRA	GRP 9714		DEARIE BEYOND CONTROL
7	6	27	GEORGE BENSON	WARNER BROS. 24485		LOVE REMAINS
8	5	5	VARIOUS ARTISTS	GRP 9728		GRP CHRISTMAS COLLECTOR VOL. III
9	16	6	MARCUS MILLER	PMA 60031		THE SUN DONT LIE
10	RE-ENTRY		HOLLY COLE TRIO	MANHATTAN 8118CAPTOL		DOIN' SOMETHIN' BEIRD
11	20	7	RONNY DODD	4TH & 9TH 4450565JMD		THE QUIET REVOLUTION
12	23	2	PAT METHENY	SEPTEN 24201		THE ROAD TO YOU
13	13	23	GEORGE HOWARD	GRP 9745		WINTER SUMMER COMES
14	14	9	JAZZ AT THE MOVIES BAND			A MAN AND A WOMAN, SAY AT THE MOVIES
15	15	37	THE JAZZMASTERS FEATURING PAUL HARCROSTE	TELARC 83256		THE JAZZMASTERS
16	11	15	BELA FLECK AND THE FLECKTONES	WARNER BROS. 45328		THREE FLEW FROM THE CLOUDS' NEST
17	18	37	LEE RITENDORF	GRP 9607		MES NOBODY
18	17	33	MICHAEL FRANKS	VERMILION 45227		DRAGON'S SUMMER
19	15	55	DAVID SANDERSON	ELECTRA 01572		UPFRONT
20	15	25	THE RIPPINGTONS	GRP 9718		LIVE IN L.A.
21	RE-ENTRY		LARRY CORTELL	CTI 67236		FALLING ANGEL
22	21	42	PAT METHENY	SEPTEN 24468*		SECRET STORY
23	RE-ENTRY		WARREN HILL	RAJ 84231		DEVOTION
24	24	33	MILES DAVIS	WARNER BROS. 26343*		ODD JOB
25	23	31	NAJEE	GRP 9940528		JUST AN ILLUSION

\*Albums with the greatest sales gains this week. \*Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. \*RIAA certification for sales of 1 million units with each additional million indicated by a number following the certification. All albums available on cassette and CD. \*Asterisk indicates vinyl available. © 1994, Billboard/PI Communications, and SoundScan, Inc.

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## Success Rains Down On Samuel Bayer 'Teen Spirit' Director Builds Diverse Resumé

BY DEBORAH RUSSELL

**LAS ANGELES**—Two years have passed since an unassuming video named "Smells Like Teen Spirit" catapulted a grunge band called Nirvana into the MTV generation's collective consciousness.

The clip, reeled on a \$30,000 budget, marked the directorial debut of Samuel Bayer, a former production assistant and art school graduate who was more surprised than amazed that the video received any airplay at all.

And just as Nirvana's career exploded soon after the band's major-label debut, Bayer's own career blasted off into a nonstop directorial frenzy that already has resulted in some 50 videos and a number of longforms.

"I shoot my own stuff, and in my first year a lot of my work looked very dark, like the Nirvana video," says Bayer, who has since diversified his technique to create such colorful clips as Blind Melon's "No Rain" and Rush's "Stick It Out," as well as such cinematic works as Melissa Etheridge's "Come To My Window" and Pat Benatar's "Somebody's Baby."

His long list of credits includes videos for John Lee Hooker, Ozzy Osbourne, Fishbone, the Jesus & Mary Chain, and Iron Maiden, among others. Throughout his career, he has tended to work with the same crew, which he credits with much of his success.

"I had a real bad-boy reputation when I started out, and people were scared to work with me," says Bayer. "To tensions and stubborn. I'm a control freak, and you pay a price for that."

Bayer, who holds a bachelor of fine arts degree in painting, says he treats each video as an "art project." His directing influences are steeped in the German expressionistic films of the '20s, and he cites such directors as Stanley Kubrick and Martin Scorsese as his primary sources of inspiration.

A recent thrill, he notes, was directing actress Juliette Lewis in the independent Etheridge shoot, Lewis portraying a broken-hearted woman locked in a cell after attempting suicide. Actual di-

alog breaks into the music as Lewis' male rantings meld with stark performance vignettes by Etheridge.

"That shoot was totally intense," says Bayer. "[Lewis] is an amazing actress, and it was so exciting to work with someone like her. We treated half of the day like a movie, working off a script. I felt like a real director."

An entertaining medium like music video, Bayer says, "can be important," alluding to Benatar's heart-wrenching video "Somebody's Baby." The clip features homeless people, mental patients, AIDS victims, and child prostitutes who relate their dreams and aspirations through captions as Benatar and her band perform the song in a stark black-and-white setting.

"It was a very emotional experience," says Bayer, who admits he was disappointed by the lack of commercial exposure the difficult video received. "We really tried to reach these people. The song is about a world that treats you as though you're less than human, and Pat is the type of artist who has the integrity to pull this off."

Such serious subject matter is a far cry from Bayer's vivid and uplifting

"No Rain" video. "That job was the perfect video at the right time," says the director, who used the opportunity to rebel against the music video industry's post-Nirvana perception of him. "Everybody wanted this dark look, and I wanted to make a colorful, pretty video. It's my happiest video, and unfortunately it's the only one I have."

Bayer's latest quest is to develop his career in the commercial arena, and last year he signed with the Venice, Calif./New York-based company HSI Productions to pursue that goal. In addition, he is pitching a film project, and he's writing a movie that he describes as a "cross between 'Wayne's World' and 'River's Edge'."

Bayer says he feels "really lucky" that his reality as a director differs radically from his pre-Nirvana days as a production assistant. At that time, his 10-minute spec reel was an artful collage of black-and-white images loaded with jazz and blues music. "I think the only reason I got 'Smells Like Teen Spirit' was because my reel was so good," he says. "They probably thought, 'this is so horrible we can make a really horrible video with this guy.'"

## PRODUCTION NOTES

### LAS ANGELES

• Asymmetrical Productions director John Wentworth shot "Return 342's" Epic video "Animal." Joel DeLoach produced.

• One World Productions' Bob Kubilis directed *Fem 2 Fem* in "Obsession." Kim Haun directed photography; Eric Deutsch produced. In addition, One World's Laurence Bell is the eye behind Will Downing's new Mercury clips "Do You Believe Me" and "It's Just a Place To Be." Arturo Smith directed photography; Steve Willis produced.

### NEW YORK

• Propaganda Films director Stéphane Sednaoui is the eye be-

hind Björk's Elektra video "Big Time Sensuality."

• The A&R group's David Dodd directed intelligent Hoodlum's latest clip "Return To The Life" for A&M. Nina Duhay produced. In addition, A&R group director Brown Hughes reeled Big Heat's *The Monsters* new Warner Bros. clip "It's Alright" with producer Jessica Cooper.

• Propaganda's Greg Gold directed Shara Nelson's Chrysalis U.K. video "Up" with producer Mike Alfieri. Joe DeSalvo directed photography.

### OTHER CITIES

• DNA director Piers Plowden is the eye behind David Jackson's new Arista outing, "Who Says You Can't Have It All." Pat Darrin directed photography; Rhonda Hopkins produced.

• Propaganda's Greg Gold directed Aretha Franklin's Arista video "Pride" on location in Chicago.

• Mark O'Connor's new Warner Bros. video "The Devil Comes Back To Georgia" features appearances by Charlie Daniels, Johnny Cash, Mary McCormack, and others. T. J. Rust, Gustavo Garzon of Planet Pictures directed the shoot on location in Nashville, Birmingham, Ala., and Branson, Mo. Calabrese produced.

• Modification Films director Modl recently reeled footage of a Smashing Pumpkins concert in Atlanta. The footage, produced by Merrill Ward, will be used in a forthcoming longform from Virgin.

## Anglo Acts Dominate Playlist At MTV Latino

**FILLING THE PIPELINE:** MTV Latino, which launched Oct. 1, plays more like its Anglo counterpart than we originally would have expected, with a playlist dominated by such English-speaking rock acts as Blind Melon, Bryan Adams, Aerosmith, Bon Jovi, Meat Loaf, and the like. About 20% of the programming mix includes clips by such Latin acts as EMI's La Portuaria and Leon Gleece, as well as Sony's Ratonos Paramore and Franco De Vita, but the majority of videos could just as well show up on the standard MTV playlist.

Bruno DelGranado, MTV Latino's director of talent and artist relations, explains: "A lot of the major Latin artists haven't released albums since our launch date," he says. "We have a number of older Latin videos in rotation, but they don't appear on the playlist."

A lack of focus in the Latin market is commensurate with a major focus on video production, with low-budget clips of substantial quality dominating the mix. DelGranado says, "We have very high standards, just like MTV U.S.," he notes.

What Latin label executives complain that MTV Latino air time—which could be filled by the genre's top-selling artists—actually is consumed by Anglo rock groups, DelGranado points to country music's biggest star to defend his programming strategy. "We're not an Anglo act, and our records don't mean it to us in our musical format," he says. "Garth Brooks may sell millions of records, but he doesn't get played on MTV."

But, says DelGranado, things are looking up. A number of Spanish artists who do fit the network's format, including Argentina's Gustavo Cerretti and Spain's Mecano and Resnais, have releases set for early '94.

"Some bands are beginning to ask for our opinion in terms of video production," he says. "We'd rather have a label spend \$50,000 on one clip than \$5,000 apiece on 10 clips."

In an ideal world, MTV Latino would program 40%–50% Latin clips with the rest of the programming relegated to Anglo artists, he notes.

**DEAD BEAT:** Tom Petty's new MCA video "Mary Jane's Last Dance," starring bankrupt actress Kim Basinger as a corpse who's brought Petty's fancy, has to be one of the most revolting pieces of tape we've seen lately. Maybe director Keir McFarlane of Palomar Pictures was going for the corpse factor, but can't be sure. The video is available on cassette, too, and is being promoted by the "Weekend At Tom's" concept. And how intriguing that Basinger, who passed on the part of a living—albeit limber—character in the controversial film

"Boxing Helena," would partake in this necrophilic rock fantasy. *Heck!*

**WE PREFER INSTANT** To applaud the efforts of the folks at the independent label Night Vision Productions, based in Worcester, Mass. The clip, "Don't Make Me Choose," by the Voices Of Reason, examines the issue of homelessness with a unique twist: Group members actually are homeless.

Singer/songwriter/therapists Laurie Wesely and Shayna Matlin, who also are the principals of Night Vision, wrote the song early last year to

help force state legislators to focus on the personal issues of homelessness in the Connecticut area by performing the tune for residents of a YWCA shelter in Hartford, the doc realized the video impact would be enhanced by the subjects' own participation.

Since then, the Voices Of Reason choir has performed "Don't Make Me Choose" at numerous benefits, seminars, and political rallies. Wesely and Matlin recorded the track with about 60 homeless singers and have produced a video in conjunction with the Central Connecticut State University. Beverly Mitchell shot and edited the footage, which includes a mind-blowing tracking the lives of the homeless participants.

"Our goal was to give a human face to homeless people," says Wesely. "The concept of the video opens with vignettes of people describing their descent into homelessness, sequences into the actual music video, and closes with the same people detailing their hopes, dreams, and some tangible success stories."

"This piece is a call to action," says Matlin. "These are people who have had an unfortunate thing happen to them, and we need to understand that they have value."

**MORE ON THE PRO-SOCIAL TIP:** PolyGram Video teams with the Red Hat Organization to raise AIDS awareness via the Feb. 22 release of the 65-minute video "No Alternative," featuring live performances by Smashing Pumpkins, Goo Goo Dolls, Buffalo Tom, the Breeders, and Supers. Also included are short films by Jim McKay & Michael Stipe, Matt Mahurin, and Tamara Davis. "Rock Out The Earth," produced by Orlando, Fla.-based Aureore International, is an hour-long magazine-style video show with theme-oriented segments showcasing environmentalists, AIDS activists, and community activists. Co-conspirator CEO Tom Freston, who will receive the 1994 Humanitarian Award from the T.J. Martell Foundation for Leukemia, Cancer, and AIDS research.

**Clips And Makers.** Kristin Hersh and Michael Stipe (holding hands) met in Athens, Ga., to shoot a clip for "You Ghost," the lead single from "Tape And Makers," Hersh's debut solo set for Sire/Reprise. Katherine Dieckmann, center, directed.





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 3 **Sheryl Crow**, All I Wanna Do  
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AMERICA'S NO. 1 VIDEO

1 **Paula Abdul**, Whatta Man

BOX TOPS

- 1 **Pink**, Kiss Me Right  
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AMERICA'S NO. 1 VIDEO

1 **Paula Abdul**, Whatta Man

BOX TOPS

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**ZOUK: WORLD MUSIC IN THE WEST INDIES**  
 By Jocelyne Guilbault, with  
 Gage Averil, Edouard Bessis,  
 Gregory Rubens  
 (University of Chicago Press,  
 \$24.95)

In necessary sync with a trend toward the inclusion of compact discs in ethnomusicological books, this pioneering reference work and companion CD of the Antilles' sexy zouk dance sound will lift readers out of their easy chairs and their contemporary abstractions and immerse them in the vibrant, nonreggae aspects of Caribbean pop.

The massively popular Kassav, a group made up of natives of Martinique and Guadeloupe who currently live in Paris, are generally credited with breaking zouk in the West Indies. The band's name is creole for cassava, the Afro-Caribbean four staple, and the music it plays takes its name from Martinique's creole term for a party. To grasp the marriage of both, imagine an uninhibited jump-up wherein people get acquainted by means of suggestive tempos and a powdery body rub.

In the '70s future Bassa/ bassist/ composer Pierre-Edouard Desmus took note of the ethnic pride and nationalist upsurges within and between the two French Antilles islands of Martinique and Guadeloupe. The hippest club music of the time was a bubbly groove, propelled by horns and guitars and heavily influenced by Haiti's "mini-jazz," which quickly became known as cadence. Dreams, who was then in Guadeloupe's preeminent Les Vikings band, further modernized these elements with programmed disco rhythms and harsh electric guitar riffs, while reinvigorating the traditional goa drums of Guadeloupe's Diaspora-rooted past.

Only a music whose psychic axis is the libidinal Paris nightlife could so successfully merge elements of urban and rustic, Pan-African and Pan-European. The peasant proprieties and naughtily creole sense of high society that once characterized the big-name-studded dance halls of Guadeloupe became blurred in the mid-'80s as mothers stopped chaperoning teenage girls to balls. Since then, the fast-uprising Antilles as a whole has never looked away from the French aspects of its pedigree, then superstar acts like Kassav, Saksy, Gazoline, and singers Francis and Yveline. Young St. Vincent's Mavis Staples, former Miss Guadeloupe Joëlle Ursual, and Kassav vocalist Jocelyne Brossard report that such silly ciphers can't accept their own realities.

Meantime, listening only once to the Antilles' undulations of Berard's "Sa Ki Ta La" or Eric Valje's "Pa Fé Men La Pa Fé" is like two lovers peering at each other in the moonlight. As never they could hold back, why would they bother to try?

TIMOTHY WHITE



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A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JAN. 8, 1994.



Countryperson programming  
 11500 9th St. St. Petersburg, FL

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AMERICA'S NO. 1 VIDEO

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## Collins Set Is Germany's Fastest-Selling Album Ever

■ BY WOLFGANG SPAHR

HAMBURG—Phil Collins' album "Both Sides" has become the fastest-selling album in Germany since sales figures have been tracked, claims WEA Music, the British star's label here. "Both Sides" sold more than one million copies in three weeks after its release, and at the end of 1993 had topped the country's album charts for the four vital pre-Christmas shopping weeks.

Gerd Gebhardt, Warner Music Germany managing director, says, "Never before has an act sold so many copies in such a short time. This album is the fastest-selling album in the history

of the German record market."

WEA has marketing plans for the album through the end of 1994. One of the campaign's highlights has been an 1,400-sq.-ft. megasuper appearing in major German cities to promote the album, a technique that could help to break another record, says Gebhardt. "There's a great possibility that WEA will get an entry in the Guinness Book of Records for the biggest advertising poster ever seen for a pop artist."

After the campaign is over, segments of the giant posters will be auctioned off to support Collins' aim of benefiting the homeless.

(Continued on page 39)



More, More, More! 4 Non Blondes held the top of the Swiss album charts for 12 weeks in a row, while the single "What's Up" was No. 1 for 15 consecutive weeks. On their one and only Swiss date at Zurich's Volkshaus, Warner Music Switzerland and distributor Musikvertrieb presented the band with a double-platinum award for sales of 100,000 for "Bigger, Better, Faster, More!" Among those seen here with the band are Warner Music Switzerland managing director Claude Nobs and Jack Dimenstein, president of Musikvertrieb.

## Taiwan's Rock Label Acquires Synco Holdings

■ BY GLENN SMITH

TAIPEI—Taiwan's Rock Records & Tapes has signed an agreement with Synco Culture Corp. to acquire the latter's holdings of recorded songs and copyrights.

The significance of the deal lies in the fact that Synco's music is the wellspring of Taiwan's current mainstream Mandarin pop and many of its songs remain classics.

According to local press reports, the deal carried a price tag of \$12 million that company spokesmen would not comment on the amount. It is not known whether any multinational labels considered a bid though several of them want to bolster their local repertoire presence.

"I believe this is the last big batch of songs that can be bought in the Taiwan market at a flat fee," says Sunny C.K. Lin, VP in charge of Rock's publishing arm, Music Stone. "The purchase has increased our current ownership of roughly one thousand titles by about a third."

Although the task of inventorying the holdings of Synco is not yet complete, Lin says there are approximately 300 catalog albums and music rights to at least 800 songs, as well as a handful of recently signed artists on contract.

Established in 1976, Synco became Taiwan's first youth-oriented record company when it began conducting talent searches on the island's campuses via its Golden Melody Contests. It

(Continued on page 39)

## Wembey To Run Tokyo Venue Ambitious Facility To Host Music, TV, More

■ BY STEVE MCCLURE

TOKYO—Wembey Leisure, a subsidiary of British sports and entertainment group Wembey PLC, has announced plans to open a 35,500-sq.-ft. multipurpose entertainment complex called the Venue in Tokyo this spring.

The Venue will be located in the former MZA concert hall complex and will include facilities for live performances, fashion shows, and corporate functions, as well as TV and recording studios, bars, and a restaurant. The facility will be operated by Wembey subsidiary The Venue Co. Ltd.

"The Venue Tokyo marks the first [stage] in a major Asia Pacific plan to introduce high-profile, medium-size events," Wembey Leisure said in a statement released here last month.

### MUSIC EVENTS, TV STUDIOS

"Our ultimate aim is the creation of an internationally recognized entertainment facility in Japan," said Simon Keen, president of the Venue Co., during a press conference held last week to announce the project. Appearing at the press conference

was British group Duran Duran, who performed a two-song acoustic set.

"The Venue Tokyo will cooperate with Japanese and international television networks to stage regular music events and will also promote strong working relationships with other Japanese

**Venue Tokyo marks the first stage in an Asia Pacific plan.**

companies, promoters, agents, and corporate functions," the press statement said.

Specifically, the Venue's backers plan to use TV program AX-1 WAVE, for which Wembey Leisure acts as a "special adviser," as an outlet for programs recorded at the new facility. Wembey also plans to use the Venue as a base for a radio show and a magazine, although details concerning these projects have yet to be announced.

The development director of the Venue will be Chris Holmes, Wembey Japan's GM for new

business development.

The former MZA site to be occupied by the Venue is beside Tokyo Bay, near the eastern end of the newly constructed Rainbow Bridge spanning the bay. Wembey is counting on the bridge and an eventual monorail link to bring customers to the Venue from other parts of Tokyo.

Wembey has been operating in Japan since 1988 through subsidiary Wembey Japan Ltd., a joint venture with major trading house Nishio Iwai. Wembey is best known in Japan for helping the popular Juliana's disco with sales promotion and advertising.

The announcement of the Venue follows a similar move by Tokyo-based independent dance label Avex Trax (see related story, page 38), which recently unveiled plans to develop a restaurant/disco complex in the Roppongi entertainment district. Industry observers say both projects are calculated risks in Japan's current recession, the Venue project in particular, since its success depends on its ability to develop a new focus at the center of Tokyo and its attendant nightlife.

## Radio, Rights Plug Holes In Dutch Industry Producers Lay Claim To Fees

■ BY WILLEM HOOS

AMSTERDAM—Dutch record producers have formed a pressure group to get a share of the money they claim is due to them from the neighboring rights legislation. The Netherlands is one of the few European countries to enact legislation giving rights to performers and producers, including the right to remuneration for performances. The law took effect July 1, 1993.

Top producers Hans van Hamers and Tom Peters are the initiators of the GONG group, a Dutch acronym for Assn. of Independent Dutch Sound Producers. Other prominent Dutch producers to join GONG include Peter de Wit, Peter Koelwyn, Ben Liebrand, brothers Rob and Ferdi Bolland, Jochem Flinterman, Eric van Tijn, and Henk Temming.

Amsterdam entertainment lawyer Paul van der Kroft is coordinator and spokesman for GONG. He and the members of GONG's board have approached SENA, the organization that divides the sums collected from neighboring rights in the Netherlands. It is expected that tens of millions of Dutch guilders will be divided among GONG's members annually.

SENA's managing director, Hans van Briel, says he is "highly amused, to put it mildly," by GONG's activities. "In recent years, the Dutch producers have shown no interest at all in the various aspects of the neighboring rights legislation. Now that it's time to divide the money, they are, all of a sudden, interested, and want their share."

SENA had intended to divide the neighboring rights money on a 50-50 basis between the performing artists and the record companies involved in the production of sound recordings.

Now that GONG has presented itself as a third party, SENA has a problem. Van der Kroft hopes that a solution will be found before the spring. Van Briel also predicts that a settlement will be reached within a few months. "The difficulty, however, is that neighboring rights legislation doesn't consider the independent record producer as a participating party," Van Briel says. "You could say that an independent record producer is a continuation of a record company."

## Commercial Stations To Lose

■ BY CHRIS FULLER

AMSTERDAM—Holland's music industry is gearing up for the launch of the first-ever countryside commercial terrestrial radio frequencies, due to be allocated Jan. 21 by the Dutch government. The new frequencies are expected to draw the same mass audience long monopolized by Dutch public broadcasters, seen as a source of revenue to the Dutch industry, an important promotional tool, and a stimulant to the advertising market.

Some 27 applicants are in contention for two FM "bubbles" of regional channels—which together, effectively form national networks—plus at least one AM frequency. Hopefully include six private ones. Dutch public radio has been on the air but limited to cable or regional distribution. Paul Solleveld, deputy managing director at IFPI affiliate NVPI, notes, "Needless to say, we hope the frequencies go to strong music formats. It's a great opportunity for commercial radio to get on terms with the public, and also stimulate the advertising market." Radio's share of total advertising in Holland traditionally has been very low, hovering between 2% and 3% of the country's ad spend.

Solleveld's enthusiasm is bolstered by recently introduced copyright legislation obliging commercial radio stations to pay full neighboring rights fees. This new income source—worth up to \$11 million in the first year—follows a disappointing drop of principal sound-curve sales and a spinning wheel of parallel imports and counterfeits. The new monies will be collected by SENA, a body representing the record industry, artists, and producers' unions.

Among the contenders are the ZNR's classic FM, the Radio Caroline Partnership, and the Gibraltar-based Euro jazz, while Dutch newspaper publishers De Telegraaf and Wegener and French media conglomerate Hachette are among consortia seeking to establish strong and talking stations.

The stakes are high. Holland's current commercial players—among them the Radio 10 group, Happy KTL, Radio 538, and Rupert Murdoch-owned Sky Radio—command 95% of the market.

(Continued on page 39)

# U.K. Black Music Awards Gain Industry's Respect In 2nd Year

■ BY KWAKU

LONDON—Mica Paris, Dina Carroll, M-People, Jamiroquai, D-Influence, Apache Indian, and Shaggy were some of the winners at the second Black Music Awards (BMA) held at the Hippodrome club here in December. The BMA is the first awards ceremony dedicated to honoring black British music artists.

Compared to the skepticism shown at last year's awards, there was much more industry support this year. BBC Radio One, television, and cable broadcasters covered the event. Most of the winners were on hand to pick up their plaques, and they were joined by celebrities from the world of entertainment and sports. Those present included Sybil, Kym Mazelle, Maxi Priest, world boxing champion Chris Eubank, boxer

Frank Bruno, former Olympic javelin champion Tessa Sanderson, and Britain's answer to Oprah Winfrey, TV presenter Chrystal Rose.

Shaggy, winner of the best international newcomer award for reggae, sang a medley of his hits, "On Carolina," "Big Up," and "Nice And Lovely." Paris, named best female R&B singer, sang "Rubbish" to those who think Britain doesn't have black

music talent.

"What can I say? I'm chuffed (delighted)," said a rather hesitant Jay Kay of Jamiroquai upon picking up the best R&B newcomer plaque. "Sort it out," he added, admonishing those record companies not giving enough support to black artists.

Pauline Henry performed a lively version of "Heaven," her hit with the band Chines, after picking up the best

R&B video award for "Too Many People," her debut solo hit. The members of D-Influence, not expected to so win the best dance group award, took ages to get through the audience to receive their plaque.

Other winners included A&M artist Carroll (female dance singer), Island artist Don-e (male R&B singer), de-Construction/BCA artists M-People (R&B group), Go Discs/Polygram artist Gabrielle (R&B newcomer), Irtz/London Records' General Levy (male reggae singer), Island artist Apache Indian's "Boom Shak-a-lak" (reggae video), and 10-year-old Shanika Johnson (female reggae newcomer).

"We've got a multitude of black British talent and the record companies are making money out of them, but they're not getting the recognition," said Mark Anthony, a young black community worker in London's notorious inner-city area and the instigator of the BMAs. Disappointed that, except for Seal, he saw no other black winner at last year's Brit Awards, he vowed to do something about it. Despite having no music industry connections, he was able to organize the first BMA last year.

## 1993 Sales Up For German Publishers

■ BY WOLFGANG SPAHR

HAMBURG—After a flat year in 1992, the 450 music publishing companies that are members of the German Music Publishers' Assn. reported a gratifying increase in business in 1993.

Sales volume for the previous year was about \$225 million, of which \$94 million came from sheet music alone.

The figures were reported by Dr. Hans-Henning Wittgen, managing director of the association in Bonn. The organization is still collecting its figures, but a double-digit increase in sales is expected to take 1993's total over the \$350 million mark.

The positive trend in sales in the music publishing business is a result of the growing demand for music. "There is an increase in private radio and television broadcasting stations attempting to project their image through their music programs," Wittgen said. "In addition to the all-prevailing pop music programs, these stations are also broadcasting more and more serious music. And this is only one aspect of the positive trend in the music publishing business."

The dangers to the business posed by the illegal photocopying and duplication of copyrighted sheet music have not yet been warded off, despite the prohibition of photocopying, Wittgen says. "Modern photocopying technology is fostering the increase in the number of pirated copies," he adds. "One serious consequence to be reckoned with is that publishing houses will be compelled to narrow the range of their repertoire, to the detriment of the consumer."

Figures used in this story are at conversion rates of \$1 = DM 1.70.

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# Sony Music Publishing Looks To Give N.Z. Songwriters A Break

■ BY GRAHAM REID

NEW ZEALAND—With a rapidly expanding roster of artists, the publishing division of Sony Music Entertainment Ltd. in New Zealand has emerged in the past 18 months as the largest domestic publisher in the country.

"This music business is multi-faceted these days," says Paul Ellis, A&R manager and general manager of the publishing division. "It's not just about making records and playing gigs."

A former rock journalist and manager of such artists as Shona

Laing and Fan Club, Ellis has extended Sony's interests into the local publishing area with the support of Sony New Zealand managing director Michael Glading. The domestic publishing division was set up two years ago with Glading with then-Sony employee Mike Chunn, a former member of Split Enz and now general manager at the Australasia Performing Rights Assn.

In recent months, representatives of APRA and the Australasian Mechanical Copyright Owners Society (AMCOS) have spoken at seminars around the country, educating musicians about publishing issues.

Ellis was formerly a consultant for Australian-based publishers Warner-Chappell and "knew there were talented songwriters here not getting the breaks. So we saw the opportunity of putting them through Sony, and hopefully giving them the opportunity of some success."

The list of signees to Sony's publishing division is growing steadily. It includes the Straw People, a local studio duo that has produced Moana & the Moos Hunters and the jazz-influenced Greg Johnson Set; singer-songwriter Andrew Fagan; Graeme Downes of the Verlaines; Guy Wishart; and a young rock band, the Holy Toledo, whose de-

but album for Sony, "Blood," will be released next year in a half-dozen territories, including Canada and the U.S.

"Domestically, it has been a building process," says Ellis, "and the Verlaines is one of our crowning jewels this year."

Downes and the Verlaines appear on the current "No Alternatives" collection from Ariata/BMG and another artist on

that album, Barbara Manning, covers a Verlaines song. The band has had a credible track record with college radio in the U.S.

But the biggest coup for Sony and its writers has been an exclusive deal to supply music for the New Zealand television soap opera "Shortland Street," which airs five nights a week in prime.

(Continued on page 35)

## EMI Hosts International Media Event

Top artists from a variety of EMI labels took part in the second international media junket hosted by U.K.-based EMI Music International. The six-day promo tour began in Atlanta, with interviews and concerts by Blind Melon and Lenny Kravitz, and went to Chicago for Richard Marx interviews and a preview of his upcoming album. A Garth Brooks press conference and concert, and a playback of the new Frank Sinatra album hosted by producer Phil Ramona followed. The junket drew 25 journalists from Australia, Argentina, Brazil, Japan, Mexico, New Zealand, Taiwan, and Venezuela. Shown, from left, are Scott Grier, manager of international artist development, Capitol Records; Vivian Guejar, international product manager; Virgin Records America; Kravitz; Virginia Irving, marketing manager, international, EMI Music; and Mario Ruiz, VP of marketing, international, EMI Music.



Garth Brooks socializes with Taiwanese journalists. Shown, from left, are Mark Ryan of ICTV Radio; Caroline Lai of BCC Radio; Brooks; Caroline Chin, marketing manager of EMI Taiwan; Pang P. of the newspaper Ming Sheng Po; and Mark Cheng of the newspaper Liberty Times.



Michael Horrocks of Australia's Video Smash. In right, jokes around with Blind Melon lead vocalist Shannon Hoon.



Producer Phil Ramona, left, is interviewed by Yez Noya, a free-lance journalist from Japan.



Richard Marx mingles with journalists from Argentina. Shown in back row; from left, are Sergio Marche of Channel 11 TV; Leonardo Fernandez of Rock & Pop FM; Alejandro Cacciola of FM Hit Radio; Juan Simonelli, marketing director for EMI Odson Argentina; Javier Febre of the newspaper Clarin; and Juan Alberto Budia of Channel 11 TV. In front, from left, are Marx and Carolina Gluckman of FM 100.

## BMG's Logical Move

■ BY DOMINIC PRIDE

LONDON—BMG has bought out the dance label Avex Trax in a cash-for-stock deal. The Frankfurt-based dance label that produced Snap! and broke Dr. Alban internationally.

Producers Luca Anzilotti and Michael Muennz have sold their stake to BMG Ariola Munich, which already held a majority stake in the label, arguably the most successful of Germany's major-label dance imprints. BMG now owns an estimated 90% of the label, although neither Logic nor BMG was willing to confirm that.

The move leaves Matthias Martinson as sole managing director of the company. At last year's PopKonsum festival, Martinson announced his intention to take Logic onto an international footing, planning offices in the U.S. and Japan, and to add to its London offices, which opened in 1991. Those plans still stand, says Martinson, but the company will look to the Japanese market only after the end of its deal with license partner Future Music.

A statement from Muennz and Anzilotti said: "Due to the successes of the past few years, Logic has grown considerably. The consequences were increased administrative and financial tasks, which impeded our creative work."

Martinson says the split is an "amiable separation," and says he will continue to run the famous Ormen Club in Frankfurt with Muennz and DJ/producer Sven Vaeth.

The Snap! name and catalog will move with Muennz and Anzilotti to a new creative venture linked to BMG Ariola.

"In any case, we had to survive without Snap!," says Martinson, who cites Dance 2 Trance as one of many other acts with which they are working. Logic also played a part in building Hadsway as an artist.

## Avex Trax Diversifies

■ BY STEVE MCCLURE

TOKYO—Tokyo-based independent dance label Avex Trax is expanding to ensure its long-term future after Japan's current techno dance boom ends.

The Avex group already includes publishing, television, and live performance and concert promotion operations. Its expansion plans include a disco/restaurant complex, a recording studio, and an "underground" record label, group chairman Tom Yoda said at a press conference here Dec. 15.

Two new group companies, Vellfare Corp. and Cutting Edge Inc., will oversee the group's restaurant/disco and underground label operations, respectively. "Avex's seven group companies form an integrated multimedia production group whose synergistic efforts will yield cultural software and infrastructure," the company said in a statement. Since its establishment in 1988, Avex's annual sales have risen from 100 million yen (\$780,000) to 7.3 billion yen (\$67.5 million) in the year ending August 1993. The company specializes in licensing foreign dance tracks—about 600 annually—but recently has begun to develop domestic dance-oriented acts such as TRF and m.c.A.T.

One of Avex's biggest success stories is its series of techno-oriented compilations marketed under a tie-in with Tokyo's popular Jula's disc. Sales of each title in the series average 200,000 units.

Following the success of Avex Trax, a free dance marathon held at the Tokyo Dome Aug. 7, Avex decided to join the disco business on its own. "Only a relatively few people go to discos in Japan," says Yoda. "The industry hasn't done enough to attract more customers. One reason is the lack of an entertainment infrastructure that is both well-located and has an attractive environment."

(Continued on page 35)

## NETHERLANDS TO GET COMMERCIAL RADIO

(Continued from page 33)

of the total market.

EMI Music Holland promotes co-ordinator Reinhold van Gersschoff on music Happy RTL—an offshoot of RTL-4 TV—and Radio 538 over the rest of the Dutch field "because they play more new records. It's a very exciting development because the stations will be reaching people in their cars and on

their mobile stores.

Meanwhile, a local lobbying group for Dutch-produced products, the Remus Foundation (funded partly by Dutch rights body BUMA/STEMRA), is backing two outsiders, Radio Nieuws International and Radio FM, because of their high domestic content.





# MUSIC OF THE WORLD CONTINUED

## EUROCHART HOT 100 1/26/94 MUSIC & MOVIES

WEEK	LAST	SINGLES
1	1	1 TO DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF
2	2	2 PLEASE FORGIVE ME BRYAN ADAMS AM
3	3	3 THE SIGN ACE OF BASE WES
4	4	4 TRUE LOVE ELTON JOHN & KIM CEE MOODY
5	5	5 GO WEST PET SHOP BEES
6	6	6 BARE TAKE THAT RCA
7	7	7 CRIVIN' ALCOHOLIC GUN
8	8	8 CAPELLA V.I. 2 LET THE MUSIC INTERLUDE GUN
9	9	9 MR. BLOODY MR. BLOODY GUN
10	10	10 THE RIVER OF EMERSON BILLY JOEL & NICKELBACK
11	11	11 THE LOVE GOT YOU UNDER MY SKIN LOFRANK STRATTA & BONO SONY
12	12	12 MAXIMUM OVERDRIVE 2 UNLIMITED WTL
13	13	13 THE SIGN ACE OF BASE WES
14	14	14 GO TO GET IT CULTURE BAIT SONY
15	15	15 THE RIVER OF EMERSON BILLY JOEL & NICKELBACK
16	16	16 BLOOM! SHAKE THE ROOM JAZZY JET & PRESH PHRIZE JET
17	17	17 FOR WHOM THE BELL TOLLS (BEE GEES) VANGUARD
18	18	18 TWIST & SHOUT CHAKA DEMUS & PLIERS HARMONY
19	19	19 WILD WORLD (BEE GEES) VANGUARD
20	20	20 I MISS YOU HADAWAY COLUMBIA
<b>ALBUMS</b>		
1	1	1 BRYAN ADAMS 30 FAR SO GOOD AM
2	2	2 PHIL COLLINS BOTH SIDES WEA
3	3	3 GUNS N' ROSES THE SPAGHETTI INCIDENT? GUN
4	4	4 MEAT LOAF BAT OUT OF THE HELL VIRGIN
5	5	5 ELTON JOHN DULCIS CAPITOL
6	6	6 FRANK SINATRA DULCIS CAPITOL
7	7	7 PET SHOP BEES VERY AMBITIOUS
8	8	8 TAKE THAT EVERYTHING CHANGES RCA
9	9	9 THE PHOENIX ALLES NUR GELADIT MOJO
10	10	10 MARIAN CARY MUSIC BOX COLUMBIA
11	11	11 MICHAEL BOLTON THE ONE THING COLUMBIA
12	12	12 THE BEATLES 1967-1970 APPLE
13	13	13 BILLY JOEL 1971-1979 42nd STREET VNU
14	14	14 UNBROKEN PROMISES AND LIES OF INTENTIONAL DIANA ROSE ONE WOMAN - THE ULTIMATE COLLECTION GUN
15	15	15 LISA STANSFIELD 50 NATURAL A&M

## SWEDEN 1/26/94

WEEK	LAST	SINGLES
1	1	1 PLEASE FORGIVE ME BRYAN ADAMS AM
2	2	2 TO DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF
3	3	3 IN COMMAND ROB N' RAZ TELEGRAM
4	4	4 THE SIGN ACE OF BASE WES
5	5	5 VARY TONER SODA LILA FUKKAN JUST D TELEGRAM
6	6	6 TONYET E' PAUL ROMNEY & RANGGE ALMA
7	7	7 CRIVIN' ALCOHOLIC GUN
8	8	8 TRUST ME FANDORA
9	9	9 COME ON AND GO TO FANDORA
<b>ALBUMS</b>		
1	1	1 BRYAN ADAMS 30 FAR SO GOOD AM
2	2	2 MAGNUS UGGLA ALFA FARASAT COLUMBIA
3	3	3 CHRISTER JOHANSSON ANDOLGA SANGER VOL 2
4	4	4 GUNS N' ROSES THE SPAGHETTI INCIDENT? GUN
5	5	5 ACE OF BASE HAPPY NATION U.S. VERSION WEA
6	6	6 REBECCA TREMBLAY A NIGHT LINE THIS CM
7	7	7 PHIL COLLINS BOTH SIDES WEA
8	8	8 BARRY DUBOIST
9	9	9 THE T-800 THE ANGELS TELEGRAM
10	10	10 MARIAN CARY MUSIC BOX COLUMBIA

## BELGIUM 1/26/94

WEEK	LAST	SINGLES
1	1	1 TO DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF
2	2	2 PLEASE FORGIVE ME BRYAN ADAMS AM
3	3	3 FIL ALWAYS BE THERE ROCCO A&M
4	4	4 ZEVEN REGENBOGEN DAAR SEVEN REGENBOGEN
5	5	5 FORTHOMABLE KERSTINE SANGER DE BACHE CM
6	6	6 IN NIEL KLEIN VNU PAUL SEEVERS ALMA
7	7	7 V.I. 2 LET THE MUSIC CAPELLA VANGUARD
8	8	8 NA NA NA TO CULTURE
9	9	9 STAYTIVE GOT YOU UNDER MY SKIN LOFRANK STRATTA & BONO SONY
10	10	10 HELEMAEL ALLEN SABELLE A MUSIC
<b>ALBUMS</b>		
1	1	1 BRYAN ADAMS 30 FAR SO GOOD AM
2	2	2 DOMINGO ROS CARRETERAS CHRISTMAS IN
3	3	3 GUNS N' ROSES THE SPAGHETTI INCIDENT? GUN
4	4	4 THE ROLLING STONES JUMP BACK '87 '93 VIRGIN
5	5	5 DIANA WINTER REGENBOGEN A&M
6	6	6 PHIL COLLINS BOTH SIDES WEA
7	7	7 ADAMO COME TO JOUERS CM
8	8	8 LEMMY LIFT THE MEMORIES
9	9	9 MEAT LOAF BAT OUT OF THE HELL VIRGIN
10	10	10 BOCH VOISINE FIL ALWAYS BE THERE

## IRELAND 1/26/94

WEEK	LAST	SINGLES
1	1	1 TAKE THAT RCA
2	2	2 IT'S ALRIGHT EAST 17 UNION
3	3	3 STAY AWAY (NO CLORE) 12 UNION
4	4	4 DAUGHTER PEARL JAM
5	5	5 THE PERFECT FEAR ONA CARROLL AM
6	6	6 I DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF
7	7	7 PLEASE FORGIVE ME BRYAN ADAMS AM
8	8	8 FOR WHOM THE BELL TOLLS (BEE GEES) VANGUARD
9	9	9 TRUE LOVE ELTON JOHN & KIM CEE MOODY
10	10	10 TWIST AND SHOUT CHAKA DEMUS & PLIERS
<b>ALBUMS</b>		
1	1	1 BRYAN ADAMS 30 FAR SO GOOD AM
2	2	2 CRIVIN' ALCOHOLIC GUN
3	3	3 BETTE MIDLER EXPERIENCE THE DIVINE ANTHONY
4	4	4 DAVID CARROLL 30 CLOSE AM
5	5	5 VARIOUS NEW DISCS WHAT I CALL MUSIC 26
6	6	6 GARY BROOKS IN PLEASURES
7	7	7 FISHIN' REBEL A TRIBUTE TO JOHN MCCORMACK
8	8	8 DIANA ROSE ONE WOMAN - THE ULTIMATE COLLECTION GUN
9	9	9 VARIOUS BEST OF DANCE '93 REUNION
10	10	10 MICHAEL BOLTON THE ONE THING COLUMBIA

## FINLAND 1/26/94

WEEK	LAST	SINGLES
1	1	1 MAXIMUM OVERDRIVE 2 UNLIMITED WTL
2	2	2 THE SIGN ACE OF BASE WES
3	3	3 UGOT LOST THE MUSIC CAPELLA VANGUARD
4	4	4 LET THE MUSIC INTERLUDE GUN
5	5	5 TEXAS COUNTRY DOWN TOWN A&M
6	6	6 WELCOME TO THE PLEASUREHOUSE FRANKIE
7	7	7 I DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF
8	8	8 PLEASE FORGIVE ME BRYAN ADAMS AM
9	9	9 BILLY SA DOT MUM POE NED COLUMBIA
<b>ALBUMS</b>		
1	1	1 BRYAN ADAMS 30 FAR SO GOOD AM
2	2	2 GUNS N' ROSES THE SPAGHETTI INCIDENT? GUN
3	3	3 ERIC STITTIAA HITTRUBA 2 CM
4	4	4 HELLA REUSIA POP UNLIMITED WTL
5	5	5 ERIC STITTIAA DANCE A DANCE V.I. CM
6	6	6 LEMMY BROOKS IN PLEASURES
7	7	7 LEMMY BROOKS IN PLEASURES
8	8	8 LEMMY BROOKS IN PLEASURES
9	9	9 PET SHOP BEES VERY AM
10	10	10 D.O. BORO DANCE WITH ME PET SHOP
11	11	11 ERIC STITTIAA SAKINNY DANCE FINLAND
12	12	12 PHIL COLLINS BOTH SIDES WEA

## PORTUGAL 1/26/94

WEEK	LAST	ALBUMS
1	1	1 VARIOUS ARTISTS NO 1 COLUMBIA
2	2	2 BRYAN ADAMS 30 FAR SO GOOD AM
3	3	3 VITORIO AS MONTA BONS AM
4	4	4 NEW
5	5	5 VARIOUS TOP STAR 93-94 WEA
6	6	6 MICHAEL BOLTON THE ONE THING COLUMBIA
7	7	7 ONDA CHOC FLE O DIED COLUMBIA
8	8	8 FRANK SINATRA DULCIS CAPITOL
9	9	9 VARIOUS LOVE CLASSICS 2 CM
10	10	10 VARIOUS HIT PARADE POLYGRAM

## ARGENTINA 1/26/94

WEEK	LAST	ALBUMS
1	1	1 VARIOUS LOS LEONER DE LA 100 AM
2	2	2 XUSA TODOS LOS DIAS COLUMBIA
3	3	3 SUNE Y ROSES THE SPAGHETTI INCIDENT? GUN
4	4	4 MICHAEL BOLTON THE ONE THING COLUMBIA
5	5	5 RICARDO MONTANER ESTOES Y ALGO MAS AM
6	6	6 CARLOS IMBERTI BUSCANDO POLYGRAM
7	7	7 LUIS MIGUEL ARIAS AM
8	8	8 VARIOUS HORizonte 10 1993
9	9	9 SANDRO CON GUSTO A MUSEY 2 CM
10	10	10 VARIOUS POWERFUL POLYGRAM

# MUSIC OF THE WORLD CONTINUED

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**SOUTH AFRICA:** Dan Tshanda is the 28-year-old producer primarily responsible for the success of *Mentals* (Jive Global Pulse, Jan. 8), the township dance rhythm that has become South Africa's hottest pop sound of the '90s. Tshanda's success story began in 1986 when his first band, the *Flying Sounds*, was signed by Gallo, renamed itself *Splash* and released an album called "Peeacock." It went double platinum (100,000 copies) and a string of similar hits ensued. As well as guiding his own group, Tshanda also made a solo star out of *Splash*'s backing vocalist, Patricia Majalis, who quickly became a darling of the township fans. With the 1989 release of *Splash*'s album "Tshokotshoko," the first to be wholly produced by Tshanda, his career went into overdrive. He produced a stunning debut for the Dalmic Dicks, three women who had also been backing vocalists for *Splash*. Titled "Mselele" (Gallo), it sold 300,000 copies, making it one of the 10 best-selling South African albums of all time. The latest addition to Tshanda's stable has, again, emerged from the *Splash* line-up. It is *Mashikoko*, a group that includes two key members of *Splash*, moonlighting from their day jobs. Having achieved massive sales with albums by acts that are little more than permutations of his own band, Tshanda's commercial acumen is plain to see. But he also harbors serious artistic aspirations as a producer. Last year, he took part in the Real World Recording Week hosted in England by Peter Gabriel, and his ultimate ambition is to hone a new Soweto pop that will be accessible to the world.

ARTHUR GOLDSTUCK

**FRANCE:** A cross between Harry Connick Jr. and the French big band singers of the immediate post-war period, singer/songwriter Dany Brillant has reinvented the music of the swing era and reached thousands of young fans who were previously more familiar with the sounds of techno. Brillant says his inspiration comes not only from jazz artists of the 1930s, such as Cab Calloway, Jimmie Lunceford, and Fletcher Henderson, but also from veteran French singer Charles Trenet. "He introduced a new kind of rhythm into the French 'chanson' and paved the way for rock 'n' roll," Brillant's debut album, "C'est Ça Qui Est Ben" (That's What's Good), has sold more than 250,000 copies and is still on the chart, while sales of his single "Suzette" have reached the 150,000 mark. For his second album, "C'est Ça Qui Est Ben (It's You), Brillant performs in a big band setting. It was recorded in the Studio de la Grande Armée in Paris with a 40-piece orchestra. Warner chief Philippe Laco first saw Brillant's "left field" potential in 1991, when the artist was virtually unknown. According to Laco, "The success of Brillant shows that the French public will respond to artists whose work is outside the current trends when the repertoire and performance are of a high quality."

PHILLIP CROCK

**GERMANY:** Award-winning five-piece indie band *Arts & Decay* has embraced an intriguing variety of musical traditions in its eight-year history. The group's debut album, "Trail Of Tears," released in 1988, was rooted in the psychedelic tradition and included the cult anthem "Mescal." That was followed in 1989 by "Stone Talk," an album that forged a powerful alliance between Gothic rock and techno, and yielded the underground disco smash "Hit Squad." Then on "Razorblade" (1991) the techno sound was abandoned and elements of folk and blues introduced instead. Now comes "Shadowjazz" (Four/BSC), a concept album boasting 19 songs that trace the development of the human mind from the energetic innocence of the newborn child to the ultimate exhaustion of death. A heady combination of progressive, Gothic, and folk-rock influences, the album has won praise from critics and was listed on the Rough Trade top 10 and Zillo indie sales charts. The striking sleeve artwork, depicting a naked old man covered by naked babies arranged in the shape of a cross, won MAX magazine's award for best cover of 1993. The current single is a reworked version of "Mescal." After six full-scale tours, numerous festival appearances in this country, Arts & Decay is scheduled to undertake a 10-date, club tour of the U.S., kicking off in Boston, March 3.

ELLIE WEINERT

**SPAIN/CANARY ISLANDS:** Folklore music is alive and well in Spain, and if you doubt it ask Argentine 1978 World Cup soccer hero Jorge Valdano. He is one of the performers on "Canario," the 38th album by Los Sabadenos, the 25-year-old, 27-piece group from the Spanish Canary Islands off the coast of West Africa. (Valdano is now coach of the top Canary Islands soccer team, Tenerife.) Also featured on the album, which sold 50,000 copies within 15 days of its release, is Canarian Islands born Alfredo Kraus, Spain's third tenor after Placido Domingo and Carreras. According to Kraus, the group's status is essentially amateur status that has made Los Sabadenos such a lively and long-lasting affair. All the performers have day jobs, and among the five original members still with the group is Eufilio Alonso, mayor of La Laguna, the second largest town in Tenerife. After the first of two concerts in Madrid, the group will receive an official award by Spain's performing rights society, SGAE, for its services to Spanish music. The award was presented by Teddy Bautista, VP of SGAE and himself a "canario."

HOWELL LLEWELYN



If They Move, They're Real: Richard Branson may have made it into London's famous warlocks exhibition, Madame Tussaud's, but some of these execs will have to wait a little longer. A definitely-for-real IFPI board chairman David Fine, far right, welcomed international label executives to a pre-Christmas party there, featuring IFPI's in-house band. Shown from left, are Warner Music Canada president Manfred Zunkeler, Ken Cooper, Warner Music executive VP, finance, attorney Richard Solow; PolyGram COO Jan Cock; and Fine.

Sony Music Europe president Paul Russell, left, gets in the Christmas spirit with IFPI's David Fine.

## TAIWAN'S ROCK ACQUIRES SYNCO HOLDINGS

(Continued from page 33)

signed the winners with flat-fee contracts and produced their albums. Synco's recordings, relying on the electronics expertise of its parent Shinco Corp. (the local branch of Sony), marked a great leap in local production quality.

Synco's music sparked the "synco mixage" or campus rock movement among students. Prior to 1976, the Taiwan music industry was characterized by low-quality recordings featuring lyrics, melodies, and rhythms of limited relevance to youth who preferred Western music.

Rock Record & Tapes' top executives—CEO San Duann, Jonathan Lee, head of the Mandarin pop division as well as a recording artist himself, and Sunny Lin, head of international repertoire—all began their music careers during the "grayuan mixage" movement. Rock intends to release these newly acquired Mandarin classics in digitally remastered form as new releases, either as originally recorded or in new compilations.

"For us, (the purchase) was not just a matter of price or other standard business considerations," says Lin. "We have a deep feeling for this music because we were in the front lines [back in 1976]... We are thinking of

bringing back the Golden Melody Awards, and it might even be possible to have a second campus rock movement."

Nostalgia aside, this move is seen by local industry observers as consistent with Rock's course in the '90s. Unlike many other local record companies, Rock has warded off the advances of international licensors such as EMI, BMG, and Pony Canyon, which are believed to have been interested in joint ventures to get a foothold in the Mandarin pop scene. Instead, Rock is attempting to position itself as a wholly owned Taiwanese music company with a strong leadership role in pan-Chinese markets.

By the mid-'80s, Synco had fallen behind the rest of the Taiwan music industry, and was overtaken by the higher quality and greater relevance of recordings by current giants UFO and Rock, both of which were launched in the early '80s. Synco is thought to have lost money throughout the latter part of that decade.

The Synco name has been retained by local corporate parent Shinco in case it decides to venture again into the music industry during the next two years.

album, but as pocket music, I can get your music on "Shortland Street." You will be assured of an income and as a writer, you should have that assurance, and here's one vehicle."

"It also means that I can stand up at MIDEEM in Cannes and introduce these songwriters into the international forum," says Ellis. "This business is about getting your music before as many people as possible and hoping that timing and luck are on your side."

## Select Rules Quebec's Francophone Scene Roch Voisine's Success Spearheads Label's Expansion

■ BY LARRY LeBLANC

TORONTO—While foreign-controlled multinationals control Canada's domestic sales, Select Distribution of Quebec, handling an estimated 60% of the province's French product, dominates Quebec's primarily francophone domestic music scene.

Owned by Archambault Musique, Montreal-based Select distributes 50 Quebec-based labels, including such high-profile companies as Audigram, Star, les productions Guy Cloutier, and Double, and has a domestic catalog of 600 titles. Among the major Quebec acts distributed by Select are Roch Voisine, France d'Amour, Julie Masse, Vilain Pinquin, Bruno Pelletier, André Gagnon, Francine Raymond, Dan Bigras, Richard Séguin, Marie Carmen, Daniel Bélanger, Michel Rivard, and Alain Caron et le Band.

The success of Select is a combination of a having better knowledge of the marketplace, and working in French. "I have a better sense of the market," says Amar Dahman, GM. "That has paid off very well over the years. In 1983, a lot of titles did very well. It's very difficult to do in everyone, but we have to talk about albums by Roch Voisine, André Gagnon, Vilain Pinquin, Julie Masse, Daniel Bélanger, Stef Houtart, and Marie Carmen."

Spearheaded primarily by "I'll Always Be There," the long-awaited debut English album by New Brunswick-born heartthrob Voisine, and including English releases by such Quebec acts as Gough Van Go, Sholter, Bourbon Gaultier, Ginger Snaps, and Too Many Cooks, as well as Gagnon's instrumental "Nifé" album, Select expanded its Quebec-based operation across the country last fall.

While sales so far have been disappointing overall for the initial national releases, Voisine's album on Star Records (BMG outside North America) has, according to Select marketing director Marie Lefebvre, sold 300,000 units nationally since its November release.

Discussing the expansion, which comes at a time when Quebec labels are promoting themselves aggressively outside the province, Dahman says, "Our move was prompted by many of our labels wanting to make inroads in the rest of the

country. Some of these people had worked with Select for years and didn't want to go elsewhere. They wanted the opportunity to expand their own businesses in the rest of the country, but weren't necessarily interested in working with the multinationals. At the same time, we were noticing there was a lot more demand for Quebec product, both French and English, throughout Canada."

"We've been a national distribution company for the past 10 years, but in the last year we've tried to increase our profile across the country," adds Dahman. "We've been selling to [rock] people like Robbans, Handelman, Total Sound, and Saturn for years, but now we've got an office in Toronto handling sales and promotion, and we now have sales reps in Vancouver, Calgary, Winnipeg, and in the Atlantic provinces."

The roots of Archambault Musique lie deep in Quebec musical history. The company was established in 1960 by music store owner Sté. Catherine Street in Montreal in 1966 by Edmond Archambault. Bell phones were added to the store's repertoire around 1969, and during World War I the company became agent for several Canadian and American piano and organ firms, including Pratte, Lesage, and others. It briefly sold Archambault pianos.

Today Select's parent company has five retail stores in Quebec, including the flagship outlet at the corner of St. Catherine and Berri (just blocks from the original store), which still sells musical instruments and sheet music.

Select actually began as a label in 1959, recording top Quebec stars like Jean-Pierre Ferland, René Gélinaud, and Robert Charlebois, before becoming inactive in the early 1970s. Select's predecessor was the budget label Alouette, established in 1964.

The Select name was reactivated in 1983 when Rosaire Archambault took over the reins of the parent company from his father, Edmond Sr., who had run it since 1944, and decided to operate it solely as a distributor of Quebec music.

"Rosaire didn't want us to have a lot of interest with the label we distribute," says Dahman, explaining why the Select label itself disap-

peared. "He didn't want us to be in a situation where we'd be bidding for the same acts our labels were releasing."

While Select has a strong domestic catalog, its international catalog is equally strong. The first, distributed by the international title, most of which are from France.

"Through the 50 labels that we have, we distribute a lot of product from France," says Dahman. "We have some of the French biggest superstars, like Julien Clerc, Liane Fole, and Jean Ferrat, recording for labels we distribute. Also, all the Virgin France stuff is with us."

With the exception of distributing a few classical and jazz lines in France, Select has steered clear of distributing European product.

"Multinationals releasing or importing a lot of product in Europe have had an effect on the importation we can do," explains Dahman. "If a multinational imports product, they will usually sell it to a handful of record stores across the country and see what kind of buzz they can get going before releasing it domestically. Stores here can also go through a sub-distributor in France without having to go through a distribution company here."

"We also don't do too much exporting to Europe. Only for the labels which don't have deals in Europe. We don't have an arrangement or territorial agreement for these people outside markets. They're free to make their own deals."

## MAPLE BRIEFS

THE FOUNDATION To Assist Canadian Talent on Records will sponsor two Juno Awards, Best New Solo Artist and Best New Group, to be presented during the 1994 ceremony March 20 in Toronto.

LIVE ENTERTAINMENT OF Canada Inc. will open a production of the musical "Show Boat" at a New York's Germain Theatre Oct. 2, 1994. A Toronto production has been playing to full houses since it opened Oct. 17, 1993.

## PHIL COLLINS

(Continued from preceding page)

German radio stations are reporting high airplay for the first single from the album, "Both Sides Of The Story." Media Control airplay stats revealed more than 300 plays on German pop stations in just one week.

Comments Matthias Damm, head of music at Radio Hamburg: "Collins is the most popular artist in Germany, as he has been with all the other stations throughout Germany. The album is No. 1. It's simply because Phil Collins is synonymous with hits."

## SONY HOPES TO BOOST N.Z. SONGWRITERS

(Continued from page 35)

time and also is shown in the U.K.

"It wasn't a popular thing [to obtain such exclusivity]," says Ellis. "But it was done on a business performance level and not to cut people out. It's business and done for the benefit of our writers and I can't apologize for that. Unfortunately, that [criticism] shows the naivete of New Zealanders; it's tunnel vision here."

"But I can say to Andrew Fagan, 'Sign to Sony Music and we'll not only look after your back catalog and new

## AVEX TRAX SEES FUTURE IN DISCO

(Continued from page 35)

Yoda says the Velfarre disco complex won't impair Avex's good relations with existing discos, including Julian's, which has become famous (and infamous) for its number of male customers who wear revealing, body-conscious clothes and dance on a "tachida" elevated platform.

Julian's disco, which is in a relatively inexpensive location, Avex's Velfarre complex will be smack in the middle of Roppongi, Tokyo's hip district.

The idea, the company says, is to

build an overall entertainment facility on a per with similar operations in world centers such as New York and London. The Velfarre complex is to open in late 1994.

The opening date of Avex's recording studio will be announced sometime in January; the studio will be located in Tokyo's hip district. It will be operated by existing group company Prime Direction, which is headed by Max Matsuno, whose trend-spotting has been seen by many observers as crucial to Avex's success.





## Harlem Reggae Outlet Is 'Small But Strong'

### Selection, Owner's Enthusiasm Bring Customers Back

BY TRUDI MILLER ROSENBLUM

NEW YORK—"Talawah" is a Rastafari word meaning "small but strong." With its extensive reggae selection, Talawah Records is trying to live up to that name.

The store, located in Harlem at



123rd St. and Seventh Avenue (also known as Adam Clayton Powell Jr. Boulevard) specializes in all kinds of reggae: mainstream acts like Ziggy Marley and Third World; international star Jimmy Cliff; New York artists Ziggy Marley, Mikey Jagger, and Shaggy; cultural Rasta music from Burning Spear, Fred Locks, and Meditations; and up-and-coming artists like Lady Saw, as well as



Talawah Records in Harlem offers customers a comprehensive selection of reggae music and related accessories.

the most popular dancehall artists and imports from England. Currently, the biggest sellers are Bounty Killer, Shabba Ranks, Buju Banton, Beres Hammond, and Garnett Silk. Talawah also carries some calypso, soca, and R&B releases.

#### KNOWLEDGE OF GENRE

Aside from the selection, the store's biggest selling point may be owner Michael Watson's extensive knowledge of reggae. Watson is in the store full time to answer customers' questions and to offer impromptu history lessons on the evolution of reggae. Aside from Watson, the store employs one full-time staffer and one part-time employee.

Along with 250 vinyl albums titles, numerous 12-inch and 7-inch singles, CDs, and cassettes, Talawah offers reggae-themed clothing, buttons, pins, earrings, African jewelry, sweatshirts, sashes, incense, room spray, blank audio- and videotapes, and other



Talawah Records is on Adam Clayton Powell Jr. Boulevard, just two blocks from 125th Street, the main shopping street in Harlem.

accessories. The store is open Monday-Saturday, 10:30 a.m.-9 p.m.

#### SINGLES MORE POPULAR

Singles are more popular than albums because customers buy them to play at parties and often want the instrumental B-sides not available on albums, says Watson, who gets his product from VP Records in Jamaica, Queens, and from Super Power in Brooklyn. Singles sell for \$5.25, vinyl albums and cassettes for \$9.20, domestic CDs for \$14.99-\$15.99, and import CDs for \$16.99.

The Jamaica-born, 33-year-old Watson opened Talawah in March 1992. Prior to that, he was a cab driver in New Jersey. But reggae was his first love. "I grew up with reggae music in Jamaica," he says. "I've always been able to listen to a reggae record and trace the music back to its origins, see how it's been modernized and changed over the years. I loved reggae. So I thought that's what I should be doing for a living." He opened the store with a loan from the father of his girlfriend, Sister Oy.

Talawah sells about 100 singles and 40 albums per week. Annual sales are under \$100,000.

#### COMPETITION NO PROBLEM

Competition is not a problem because of Talawah's niche, Watson says, noting that his is the only reggae specialty store in a 10-block radius. "There's a record store across the street, but it's all American music, with only maybe one slice of reggae," he says.

The movie "Cool Runnings" has exposed more people to reggae, Watson says. "The music is definitely growing. Reggae was played at Bill Clinton's inauguration. Reggae acts are appearing on MTV and on the 'Arenas Hall' show. Many dance clubs now have a special floor for reggae. Some of the bigger acts, like Beres Hammond and Buju Banton, are starting to play big places." Rather than diversify into other musical genres to boost the store's revenue, Watson says, "As reggae music grows, I hope to grow with it. It's a very strong force. Every year it gets stronger, and I hope to ride that wave."

## News From The Rumor Mill: Theories On Alliance's Moves

**CRYSTAL BALL:** Look for things to clear and roll in the retail/walkable sector in the first quarter of 1994. Here's a heaping bowl of rumors du jour and predictions for retail one-stops, and indie distribution to clear the cobwebs for those just getting back to work after the holidays.

Sources indicate that at least one major chain soon will come up for sale. Also, look for a small portfolio of stores to change hands between two major chains sometime in the near future. In addition, Track hears that National Record Mart has been approaching small and mid-sized chains, looking to buy them out.

In the one-stop sector, Alliance Entertainment Corp., which most recently acquired Abbey Road, has been causing all sorts of speculation. While Track expects further consolidation in that community, the New York-based company likely won't be gobbling up too many more one-stops (on Alliance below).

It's approaching the time of the year in the music business known as the witching hour—i.e., when accounts have to ante up and pay for the purchases made during the fall programs. Already the manufacturer's credit community has identified three retail accounts that, it fears, will stumble, but the creditors are biding their collective breath and hoping there won't be any surprises in the one-stop community or elsewhere in the retail account base.

Although Track doesn't expect Alliance to make any more acquisitions in the one-stop community, look for it to be active in the independent distribution sector, a business where the company's credibility is questioned despite the fact that its three indie distribution subsidiaries—Denver-based Encore, Miami-based Boreas, and Bethel, Conn.-based Titus Oaks Distribution—generate nearly \$60 million in annual sales combined.

Alliance likely will make one more play for INDI, the Secaucus, N.J.-based national distribution company. Already Alliance has had two go-arounds with INDI, with its most recent offer said to be in the range of \$22 million. Apparently, that wasn't rich enough for the investment group that owns INDI, which is probably hoping that Alliance will sweeten the pot this time around.

But if they don't have a meeting of the minds, Alliance definitely will chase some other deals in the independent distribution sector. Sources indicate that Alliance would prefer to buy a national distribution company, but if that doesn't work, it may create its own, buying regionals to fill in the holes.

Also in the indie sector, Oak Grove, Ill.-based M.S. Distributing

has been working to put together its national distribution company, and sources say it has been talking to an East Coast-based wholesaler to complete its presence nationwide. If that doesn't one-stop again, it likely will open its own warehouse somewhere on the East Coast.

**BELATED Reaction:** When Alliance finally gets done putting together a national distribution company, don't expect it to start buying up one-stops again, although some one-stop executives seem to be counting on it.

One executive recently reacted to the \$35 million Alliance paid for Abbey Road by saying, "Good, that [price] means my company is more valuable." But Track thinks such a response is naive. Once Alliance gets over its various operations and puts together a game plan for managing its business, look for the company to start beating other one-stops over the head instead of buying any more of them.

At one realistic approach to Alliance's acquisition of Abbey Road was voiced by Barney Cohen, owner of Valley Distributors, based in Woodland, Calif. Cohen says, "Talk about walk-up calls, this is a wake-up call. It made me think through some issues. It makes it clear that I will have to do a good job of defining how I want to operate, what customers I can serve, and making sure I do a damn good job of taking care of business."

On the positive side, he thinks it may allow his company access to accounts in which it hadn't had a foothold previously. Since customers generally use about three wholesalers and tend to rank them in order of preference, he says, those that use more than one of the Alliance wholesalers may be shopping for another one-stop.

**ON THE MOVE:** Dave Roy, Trans World Music Group buyer, is heading to North Canton, Ohio, to join Camelot Music's merchandising department. . . Bill Pierce, formerly director of national accounts at Minuteman Distribution, has landed with Elmsford, N.Y.-based MMO Group, a karaoke software manufacturer. Pierce, who is working out of Minneapolis, will be director of national accounts. . . Ina Luber, who many readers of Track know from her previous employment with the National Assn. of Recording Merchandisers and Video Software Dealers Assn., has joined Howard Fisher Associates Executive Search Consultants but, if that doesn't work, it may create its own, buying regionals to fill in the holes.

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## Retail

## ANTI-THEFT TAGS A SOURCE OF FRUSTRATION

(Continued from page 39)

year court to implement the program.

"Changing the criteria over the years as an intelligent response to the needs of the membership and the industry is the only appropriate way to proceed with an analysis of source-tagging," she says.

The notion that the criteria might be "downgraded," as Checkpoint chairman A.E. Wolf wrote in a recent Billboard Commentary, chafes at the heart of NARM's efforts, according to Horvitz.

"Because using the word word-downgrade is surprising, in view of the fact that the criteria have changed over the years," she says. "Was it downgrading the criteria to not have a 20-foot opening and only have 6 feet, to make entry of other technologies possible? Was it downgrading the criteria to have a mandatory deactivation requirement? Was it downgrading the criteria to require cross-licensing?"

"Those have all been changes to the criteria that were the result of analysis by the committee in an effort to respond to changes in the technologies, changes in the retail environment, changes in the needs of the retail community to their own loss-prevention programs and priorities."

Turning around and recommending a different technology would be a potentially embarrassing maneuver, observers say, because NARM spent years developing a test for the various security technologies, offering selected acoustic-magnetics based on the results of that test. For NARM to endorse Checkpoint's or any other company's system would amount to a repudiation of its own efforts, say sources.

Some observers allege there was a political motivation on NARM's part for choosing Sensormatic, given that many of the large and powerful retail chains represented on the NARM board use Sensormatic security systems. However, these rumors have not been substantiated. Furthermore, Horvitz and others have noted in the past that even stores that em-

ploy Sensormatic systems would have to substantially upgrade their equipment to accommodate the proposed source-tagging program, effectively investing as much as chains that use other EAS systems or none at all.

Source-tagging, in retail jargon, means embedding an anti-theft tag in a hidden location on a product at the point of manufacturing, making the product more difficult to steal. Merchandise bearing a visible tag that can be removed easily after a would-be shoplifter.

"Because source-tagging relies on a universal system, it has not been effective in most retail industries because the variety of sizes and shapes of products sold in most stores and the incompatibility of the anti-theft technologies."

Conversely, the record-retail industry, because of the relative uniformity of its product and the limited number of suppliers, is seen as a viable venue for source-tagging.

Even if NARM and RIAA can't agree on a source-tagging system and the project is scrapped, the record industry will have come closer than any other retail sector to implementing a universal anti-theft program.

Reflecting on the year's events in the area of source-tagging, Horvitz says, "While it's been a frustrating process, the need of the membership because the need for source-tagging is so great, any year in which you continue to learn more about source-tagging has got to be characterized as productive year. If you go back to the events of the first quarter, we did, finally, after seven years, reach agreement, so the retail community to recommend a technology. We've known all along that the process was intended to be a dialog, and input from the manufacturing community is critical to making all the pieces of the puzzle fit."

The final shape of that puzzle—or at least its next permutation—probably will be revealed after the board's Jan. 20 meeting in New York. Until then, says Horvitz, "stay tuned."

## AUDIO, VIDEO, GAMES RIDE TALE WAVE

(Continued from page 39)

ers can sample five CDs.

Growth has been steady for Title Wave, and last March the company went public with an initial offering of 1,250,000 shares of stock at \$4.125 apiece. "We felt that we needed to raise some money, and the least expensive way to do it was to go public," says Kennedy, who says Title Wave added four new stores during the past year.

Thanks to those stores, the chain expects to close out its fiscal year with about \$22 million in sales, up from last year's \$16.6 million and a long way from the \$4.7 million it generated in 1991.

While the new stores have helped boost the chain's revenue considerably, they also have affected overall financial performance, resulting in Ted chain's stock trading at depressed levels. Title Wave shares ended 1993 at \$1.87.

Kennedy says the stock price is due to growing pains. "We opened a lot of


stores for us, and that diluted earnings. We haven't performed up to our level of expectations, but we think that 1994 will be a much stronger year for us."

One distribution executive agrees. "As an operator, they are doing just fine, their business is up with us considerably," he says. "They are just going through some growing pains, and all of a sudden, as a public company, they are in a lull."

Looking ahead, Kennedy plans to open a 20,000-square-foot outlet in St. Paul and expand three existing stores to similar dimensions.

Title Wave employs about 500 staffers. Kennedy's management team consists of executive VP/COO Dennis Allinger, who came aboard in June from Kwikie Industries, as well as Ted Slingher, VP in charge of music; Rich Gartman, VP in charge of video; Lorie Strong, director of store operations; and Pam Schabel, director of human resources.

## Top Pop. Catalog Albums™

WEEKS ON CHART	LAST WEEK	ARTIST	ALBUM	WEEKS ON CHART	
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND THICK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 					
		ARTIST	ALBUM	WEEKS ON CHART	
1	9	MEAT LOAF •	*** NO. 1 ***	BAT OUT OF HELL	139
2	15	THE EAGLES •	GREATEST HITS 1971-1975		119
3	7	GARTH BROOKS •	BEYOND THE SEASON		9
4	37	BOB MARLEY & THE WAILERS •	LEGEND		119
5	17	THE BEATLES •	1967-1970		13
6	34	PINK FLOYD •	THE DARK SIDE OF THE MOON		137
7	18	AEROSMITH •	JOURNEY'S GREATEST HITS		136
8	35	ERIC CLAPTON •	TIME PICES - THE BEST OF ERIC CLAPTON		131
9	33	JOURNEY •	JOURNEY'S GREATEST HITS		136
10	31	ERIC CLAPTON •	TIME PICES - THE BEST OF ERIC CLAPTON		131
11	32	THE BEATLES •	1967-1970		13
12	31	THE EAGLES •	GREATEST HITS VOL. 2		137
13	33	THE EAGLES •	GREATEST HITS VOL. 2		137
14	33	THE EAGLES •	GREATEST HITS VOL. 2		137
15	33	THE EAGLES •	GREATEST HITS VOL. 2		137
16	33	THE EAGLES •	GREATEST HITS VOL. 2		137
17	33	THE EAGLES •	GREATEST HITS VOL. 2		137
18	33	THE EAGLES •	GREATEST HITS VOL. 2		137
19	33	THE EAGLES •	GREATEST HITS VOL. 2		137
20	33	THE EAGLES •	GREATEST HITS VOL. 2		137
21	33	THE EAGLES •	GREATEST HITS VOL. 2		137
22	33	THE EAGLES •	GREATEST HITS VOL. 2		137
23	33	THE EAGLES •	GREATEST HITS VOL. 2		137
24	33	THE EAGLES •	GREATEST HITS VOL. 2		137
25	33	THE EAGLES •	GREATEST HITS VOL. 2		137
26	33	THE EAGLES •	GREATEST HITS VOL. 2		137
27	33	THE EAGLES •	GREATEST HITS VOL. 2		137
28	33	THE EAGLES •	GREATEST HITS VOL. 2		137
29	33	THE EAGLES •	GREATEST HITS VOL. 2		137
30	33	THE EAGLES •	GREATEST HITS VOL. 2		137
31	33	THE EAGLES •	GREATEST HITS VOL. 2		137
32	33	THE EAGLES •	GREATEST HITS VOL. 2		137
33	33	THE EAGLES •	GREATEST HITS VOL. 2		137
34	33	THE EAGLES •	GREATEST HITS VOL. 2		137
35	33	THE EAGLES •	GREATEST HITS VOL. 2		137
36	33	THE EAGLES •	GREATEST HITS VOL. 2		137
37	33	THE EAGLES •	GREATEST HITS VOL. 2		137
38	33	THE EAGLES •	GREATEST HITS VOL. 2		137
39	33	THE EAGLES •	GREATEST HITS VOL. 2		137
40	33	THE EAGLES •	GREATEST HITS VOL. 2		137
41	33	THE EAGLES •	GREATEST HITS VOL. 2		137
42	33	THE EAGLES •	GREATEST HITS VOL. 2		137
43	33	THE EAGLES •	GREATEST HITS VOL. 2		137
44	33	THE EAGLES •	GREATEST HITS VOL. 2		137
45	33	THE EAGLES •	GREATEST HITS VOL. 2		137
46	33	THE EAGLES •	GREATEST HITS VOL. 2		137
47	33	THE EAGLES •	GREATEST HITS VOL. 2		137
48	33	THE EAGLES •	GREATEST HITS VOL. 2		137
49	33	THE EAGLES •	GREATEST HITS VOL. 2		137
50	33	THE EAGLES •	GREATEST HITS VOL. 2		137

Catalog Albums chart compiled weekly according to the Billboard 200 certification rules and are registering significant sales. \* Recording industry Assn. Of America (RIAA) affirmations for sales of 500,000 units. A RIAA certification for sales of 1 million units, with multimillion sales indicated by a numeral behind the symbol. Additional sales available on cassette and CD. \* Nielsen indicates vinyl sales is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Prices marked with an asterisk are other CD prices, are equivalent prices, which are projected from wholesale prices. © 1994, Billboard/EMI Communications, and SoundScan Inc.

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## NARM Orchestrates Classical Activities Committee Publishes Guide, Pushes For Proclamation

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—The Classical Music Committee of the National Assn. Of Recording Merchandisers is on a roll. The committee recently completed a classical music guide designed to help retailers merchandise classical product and is now working on its next project: uniting various music organizations to get President Clinton to declare September 1994 "Classical Music Month." The looseleaf-bound "NARM Guide To Classical Music" offers both background information (a brief history of each classical period, a list of major composers and their works, descriptions of musical instruments) and nontechnical advice (suggested "core"

works for a basic classical section in a retail store; advice on attracting classical customers; lists of resources and reference material; addresses and phone numbers of classical music labels, wholesalers, and radio stations; and a list of classical pieces that have been used in popular movies, cartoons, and TV commercials).

All NARM Regular member companies and classical music suppliers are entitled to one free copy of the guide. Additional copies may be purchased from NARM at \$19.95 each for NARM members or \$39.95 for non-members.

The Classical Music Committee, chaired by Jim Rose of Rose Records, also hosted a Classical Music Summit Meeting in October in New York, attended by representatives of the Recording Industry Assn. Of America, the Music Educators National Conference, the National Music Publishers Assn., Chamber Music America, the American Symphony Orchestra League, the Concert Music Broadcasters Assn., and National Public Radio.

Attendees discussed the aging core of classical music lovers and the need to broaden the genre's audience. The group also agreed to launch a campaign to have President Clinton declare September 1994 "Classical Music Month." NARM previously had convinced Rep. Sidney Yates (D-IL) to introduce that resolution, which now needs a sponsor in the Senate. The organizations that attended the meeting are urging their members to write to their members of congress asking for support for the resolution.

A summit subcommittee then met in

New York Nov. 23 to decide on specific summit group objectives for "Classical Music Month." "We're working on both short-term objectives—what I call 'jump-start' activities—and long-range projects," says Mickey Granberg, NARM director of government relations and public affairs. "We're talking to a New York group called Young Audiences to develop prototype programs, which would be supported by record companies and the retail community. We're planning a meeting of PR people from classical record companies to discuss how to tap into their companies' PR efforts and expand them into an industry effort. One of our first concerns will be developing a logo and slogan, to use in merchandising and for other things, which will give it a unifying theme."

"John Sparks of the American Symphony Orchestra League talked about trying Classical Music Month in with the opening of symphony seasons around the country. NARAS is working with the Music Educators National Conference to develop music curriculum in schools. Murray Horowitz of National Public Radio had recommendations for both public radio and commercial radio. We also want to tie in with existing programs—we don't necessarily want to reinvent the wheel, but to add another level of expertise and involvement."

The next meeting is scheduled for Feb. 1 and will include members of the group from the original meeting, plus additional organizations that have expressed interest or been recommended to the summit.

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TOP 40 AIRPLAY/RHYTHM-CROSSOVER	COUNTRY ALBUMS
ADULT CONTEMPORARY	COUNTRY SINGLES
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## Music Retailers' Holiday Sales Up 8.9%, Survey Says

■ BY DON JEFFREY

NEW YORK—Holiday sales for the nation's music retailers rose 8.9% over 1992, a new survey indicates.

Nacey Liptman Marketing, a Los Angeles-based firm, polled more than 200 retailers (chains and independents), rackjobbers, and one-stops by telephone Dec. 27 and queried them about their business between Thanksgiving and Christmas.

According to the poll, 69% of respondents said their holiday business was up over last year, while 22% said it had declined.

The survey also shows that credit card sales were up an average of 18% from the year before.

The principal concerns of many retailers, according to the survey, was the pricing policies of major merchandisers, many of which were selling hit CDs as loss leaders at or below cost. Secondary worries included competition from the major music stores and the economy.

The poll shows that 25% of retailers said pilferage had increased since the elimination of longbox packaging on CDs. But 36% said theft had

declined.

To shore up profit margins, 42% of the retailers expanded their inventories to include such merchandise as T-shirts and other clothing, computer software, and video games.

The survey shows that CDs have continued to grow as the dominant music format. For those polled, an average 62% of sales came from compact discs, 12.2% higher than last year. Cassettes accounted for 39%.

Cassette single sales, meanwhile, were higher, said 42% of those polled who credited such aggressive marketing policies as price breaks and strategic positioning.

The top-selling boxed set during the holiday period was Metallica's "Live Sh\*t: Binge & Purge" (Elektra), which lists at \$68.98.

In another survey result, 43% of retailers said they were offering interactive customer-assistance devices such as listening posts.

Finally, retailers were asked, which TV shows or channels most affect music sales? MTV was judged most effective by far. In second place was David Letterman's show, "Saturday Night Live" came in third.



# Catching Up Indie Releases; An Impure Take On The Blues

**RECORD ROUNDUP:** We find ourselves in that mid-winter period when the record industry (indies included) is still shaking itself out of its Christmas-induced coma. So, with the phones quiet and little intrigue in the wind, it's the perfect time of year for DI to catch up on the burgeoning stacks of independent releases that collected on the desk in December.

Those who found that the 10-CD *Lead Zeppelin* box set was enough to slake their thirst for the mighty metal band's heaviness will applaud the arrival of "The Song Remains The Name II," a second *Zeppelin* anthology on West Lebanon, N.H.'s Safe House Records. Like its 1988 predecessor, this collection finds a diverse group of bands saluting the band's sound. The album, with covers of varying degrees of fidelity. Our favorites include the *Bad Livers'* bluesy rendition of "Dancin' Days," *Michael Hall's* rock retracement of "Trampled Underfoot," and 7 Seconds' relatively delectable "Misty Mountain Hop."

Another sequel comes courtesy of Montclair, N.J.'s Fruit Of The Tune, which has pulled up to the pump with "Rig Rock Truck Stop," a second compilation of tracks previously issued as singles by Jeremy Tepper's sparkling neo-bonky-tonk label, Diesel Only Records. You'll find more delectable, more-than-slightly tongue-in-cheek numbers here. Diesel Only standbys as the World Famous Blue Jays, Courtney & Western, and the Blue Chieftains, as well as many entries by Will Ritty, Kilbilly, and Mojo Nixon (who's a busy gent—ol' Mj also

drops in on the Zeppelin tribute mentioned above).

Archaeologists of Boston punk rock will cheer the return of Willie Alexander, the high priest of Beantown's late-'70s scene. "Willie Alexander's Persistence Of Memory Orchestra," on Cambridge, Mass.'s Accurate/Distortion label, finds "Loo" fronting a jazy little quartet; Alexander's breathy, elastic singing and offbeat writing are as effective as any.

"Wheel Of Fortune," on Chicago's Flying Fish, unites two pathfinding English folk performers: John Renbourn, who blazed trails as the guitarist of Pentangle, and Robin Williamson of Incredible String Band fame. These 1993 live recordings from Chicago, St. Louis, and Madison, Wis., featuring Renbourn on guitar and Williamson on Celtic harp in a set of traditional airs, exude warmth and technical brilliance. Ben Vaughn, whose Ben Vaughn Combo cut some fifty roots-rock albums during the '80s, returns with a treat for fans of earthy music on Hoboken, N.J.'s Bar/None Records. "Mono U.S.A.," recorded in ace monophonic sound with Vaughn playing all the instruments, covers a dandy collection of tunes by such worthies as Charlie Rich, Billy Joe Royal, Link Wray, Bobby Fulmer, Jack Scott, Dion, the Ventures, and the legendary Ernest Hickey. This one rocks the house, people.

Tara Key of New York band AntiTenn weighs in with her first solo album, "Bourbon County," on New York's Homestead Records. She delivers a strong batch of highly

melodic original compositions, and gets excellent backing from, among others, members of Eleventh Dream Day and Yo La Tengo and her husband/producer/bandlemate, Tim Harris.

From the reissue pile: Archival maven Bob Irwin's Sundazed Records, which recently turned out



by Chris Morris

first-rate Kingsmen and Mitch Ryder releases, has busted loose with a dandy pair of Shirelles packages. "Baby It's You" contains the girl group's titular smash, plus another big hit, "Soldier Boy." The Shirelles & King Curtis Give A Twist Party" is a boppin' session that pairs the ladies with sax monster Curtis' "King Curtis" Ouseley. Both albums were first issued by Seeger in 1962.

Vaux Records, the Burbank, Calif.-based power-pop/garage subsidiary of Bomp Records, has delivered a winning crop of thoroughly aberrant psychedelia, "Beyond The Calico Wall." Produced by Erik Lindgren, this nutted-out collection of 20 awe-inspiring, usually hilarious numbers with such obscure units as Resquillo & the Mad Monks, the Flower Power, Demons Of Negativity, the Waterproof Tinkertoys,

and Bhagavad Gita offers a definitive delineation of the havoc that LSD wreaked upon a musical generation.

New York's Razor & The Records, which has released a pretty nasty Bobby Womack greatest-hits album, has returned to print two of the R&B star's better-known records: "The Poet," his 1981 top 30 entry for Beverly Glen Records, and its 1984 sequel "The Poet II," which featured duet partner Paul LaBelte. Both contain excellent latter-day soul from an underrated master.

**FLAG WAVING:** "There is little benefit to the blues in taking a purist approach," Louie Lista says on a track from his New Alliance album "To Sleep With The Lights On," and his work admirably backs that sentiment.

The record—the first full-length album by the singer/harmonica player who powered Los Angeles' Shells Of Shake through the '70s and '80s—is a unique combination of traditional blues music and spoken word performances. Lista expressly reads passages about bluesman Robert Johnson from Greil Marcus' classic 1975 book "Mystery Train"; essays bits of Shakespeare and Mark Twain; and offers his own distinctive reflections on Muddy Waters and the Los Angeles public transportation system. He's also heard blowing the blues with longtime partner David Crittendon and in live light with his old group, the Outer City All Stars.

Lista is steeped in the blues—he played with such luminaries as J.B.

Hutto and Fred McDowell during the heyday of the L.A. blues-club club the Ash Grove—but he didn't want to take an up-the-middle tack on his album.

"I've always been interested in that nonstandard approach to roots music," Lista says. "The idea was sort of an 'Alice in Wonderland' kind of thing—to put together a surrealist take of things. A lot of people doing roots music don't seem to be interested. In more one approach, and that doesn't interest me."

Lista's spoken-word work stems in part from his long-term relationships with such friends as poet/musician Michael C. Ford and fellow New Alliance artist Linda Albertano. Lista recalls, "People said, 'You have a good voice, don't you want to do some word stuff?'"

Lista sees a connection between his decidedly offbeat combination of musical and nonmusical performances and the work of blues artists like Waters and Howlin' Wolf. "They were not following a formula. They wanted to stay cool. They were being themselves. I felt that they were giving you something that's uniquely personal... Most of the guys my age are imitating Paul Butterfield."

Lista can be caught live in L.A. at the Fairfax district club Nova Express, where he performs every Tuesday with a band that includes Mike and Chris Barrere, brothers of Little Feat guitarist Paul Barrere. Beginning Jan. 25, he'll be reading every other week at the Masquers Cafe in L.A.

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# Music Reviews

EDITED BY PAUL VERNIA, CHRIS MORRIS, AND EDWARD MORRIS

## POP

### ► CROWDED HOUSE

**Together Again**  
PROCESSION: 7000  
Columbia 4513

Still looking for a hit single to help duplicate the success of its 1986 debut "Don't Dream That You've Passed Me Up," Down Under rockers Crowded House, takes on a new producer after three albums with Mitchell Froom, and comes up with a platter of typically well-crafted pop songs. Spraying but intelligent use of unusual instrumentation and the surprising presence of the ex-Weka House Cultural Camp add life, as does addition of new member Mark Hart. Among the many stirring numbers (most penned by Neil Finn) are "Kare Kare," "Nails In My Feet," "Locked Out," "Distant Sun," and impressive title cut—Crowd 4th and modern rockers alike should sample from this feast.

**RAMONES**  
PROCESSION: 19913  
PROCESSION: Scott MacKenzie  
Columbia 4513

Garth's garage gothals' concept—an album's worth of '60s cover tunes—is a terrific one, considering Da Brudras' past rock history, but so-so execution settles the affair. Dim production and some numbers that just don't work with the quartet's particular buzzsaw sound make for spotty listening overall. Still, there are some killers here, including notable versions of "I Wanna Be a Ramones" (readily made if there ever was one), the Who's "Substitute" (with Pete Townshend guesting on vocals), and the Beatles' "I Wanna Be Like You." Modern rockers can pick and choose prime cuts.

**MURDER INC.**  
PROCESSION: 19913  
PROCESSION: 19913

Band took great on paper: Demi-supers like Bruce Dickinson, John Connelly on vocals and Pigface maestro Martin Atkins on skins, plus assorted refugees from Killing Joke and Prong and Ministry's Paul Barker and Foetusman. Jim Thirlwell contribute mixes. But the music is not a terribly comfortable mix of industrial music and hard rock will be the ether too soft or not tough enough. "Masters of Deceit," "Black Red," and "Hole In The Wall" sound best for modern rock ears.

**★ VOICE OF THE HOMMELIES**  
PROCESSION: 19913  
PROCESSION: 19913

Compilation of music written and performed by San Diego-area little artists (with assistance from Little River Band's Nelson and MAG chief Nelson) stands on its own as a worthwhile collection of songs, notwithstanding the special nature of the project. While many of the tunes address the plight of the homeless in direct and sometimes heavy-handed ways, the songs that steer clear of the subject are even more effective, emphasizing the artists' musical gifts rather than their personal calamities. Among the most lurid cuts are in the category of "Eye Of The Storm," "Catman Jim," "They Don't Make Love Like They Used To," "Modern Day Miss Kitten," and "Voice Of The Ho." Homeless: Comp. MAG Records VOH, P.O. Box 421144, San Diego, Calif. 92161.

**JOHN RAMBANO**  
Trouble Me Now  
PROCESSION: 19913  
PROCESSION: 19913

Bluesman Rambano may have made Pages proud with his latest, a roots blues album that includes contributions from such veterans as Cal, Charles Brown, and

Little Richard. The Nights, and Roy Rogers. Standout cuts include the Jimmy Reed vehicle "I'll Change My Style," Cliff Carlton's country gem "That Nasty Swing," (played instrumentally with two acoustic guitars and yodeled à la Jimmie Rodgers), Charles Brown's "Trouble Me Now" (featuring Little River Band on piano), and "Fool's Paradise," the evergreen popularized by Amos Milburn. Litter notes by presenters R&B producer Jerry Wexler.

**DOCS! Live**  
Greatest Hits & Finest  
PROCESSION: 19913  
PROCESSION: 19913

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**THE LEGENDARY ST KLOPP'S BLUES BAND**  
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Except for the identity of the mysterious Mr. Klopp, everything about this record is in the open: guitarists like Denny Seft, Neil Sebba, and Kae Marcello join Freddie Prince, Gregg Biles, Ray Valley, Norin Buffalo, and Enuff Zuff for fiery conventional rock and blues, and a few originals. Among the most noteworthy selections are Steve Miller's "Rockin' On," "Going To Mexico," "Top's," "The Legend," "Jazz Club," "Booker T. Jones/William Bell's "Burn Under A Bad Sign," "You're Not," "Round And Round," and "Signature Tune." My Name

## SPOTLIGHT

### ZZ TOP

**ZZ TOP**  
PROCESSION: 19913  
PROCESSION: 19913

Texas' first album after landing a lucrative contract with its new label is a largely successful attempt to awaken back to its bare-bones, pre-"Eliminator" rock'n'roll formula. Relative lack of electronic enhancement restores the bar-rooted guts to the Top sound, driven by Frank Beamer's country and Dusty Hill's thump, singer-bassist Billy Gibbons has room to lay in numbers like leadoff track "Pincushion," "Antenna Head," and mellow (pre-*Eliminator*) blues "Cover Your Eyes." Heritage-skewed album rockers will find this one goes down as easy as a cold Lone Star.

**WALLACE ROY**  
Crawfish  
PROCESSION: 19913  
PROCESSION: 19913

Trumpeter's latest effort, listenable as it is, won't get anybody to quit dropping the "New Orleans" moniker, especially since "Woody N' You" and "Swing Swing," essayed here, are right out of the late plant's book. But that's not bailing in the face of Roy's continuing tone supremacy and improvisatory excellence, and it's hard to kvetch about a quintet that includes pinball greats Art and Alton Antonio Hart. Lender's growing rep should ensure immediate interest at jazz stations.

**BERNIE WORRELL**  
The Other Side  
PROCESSION: 19913  
PROCESSION: 19913

On a set that carves a channel between folk and jazz, yet keyboardist Worrell gets across a strong mix that includes Matariki-Lawell, organist Annie Claudine Myers, guitarist "Big Boy" John McLaughlin, and a few Bin Hassan. Most satisfying tracks are moody jazz-oriented horn excursions like "The Other Side" and "Moon Over Britain"; much of the rest of the set is unfortunately heavy on simplistic, directionless riffing. Jazz outlets have the best shot here.

**★ GEORFFY OWEN**  
The Border  
PROCESSION: 19913  
PROCESSION: 19913

Like many successful world music albums, Ugandan artist Oryema's second solo achieves a harmonious marriage between traditional and Western influences. This recent further benefits from the appearance of such prodigious talents as Bob Ezrin, Brian Eno, Richard Evans, and Mase Katche. The music highlights are the contrapuntal vocal work "Kil" and "Kil" to jammy alterna-rock. The folk-rockers' music is full of energy and wit, and the band's live shows are a sight to behold. The album is a testament to the band's live shows, which are a sight to behold.

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Is Sy Klopps? Pundita determined to see out Kloppe's identity should be warned that sources insist he's not a well-known figure.

## JAZZ

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## SPOTLIGHT

### PIANO OF A MAD BAND

**JOEY**  
Piano Of A Mad Band  
PROCESSION: 19913  
PROCESSION: 19913

Harmony-oriented new jack swingers leap back in with sophomore successor to double-platinum debut. Emphasis is again on melody and playful eroticism; initial lift-off is being supplied by single "Cry For You," already a top five R&B and top 20 pop entry. "What About It," "Ride & Slide," and "Won't Wanta You" are immediate standouts on a highly consistent set. Top 30 show-up on the Billboard 200 indicates that fans were lying in wait for this one; expect continued chart health through the new year's early months.

**MATERIAL**  
Falsification Engine  
PROCESSION: 19913  
PROCESSION: 19913

Lawrence's multitalented collective sounds more eclectic than ever, perhaps the result of an ever-expanding roster that now includes sax star Wayne Shorter, prophet of doom William S. Burroughs, vocalists Lio Sals and Fahim Dandan, guitarist Nicky Skopelos, P-Funkers Bernie Worrell and Bootsy Collins, dub master Sly Dunbar, violinists Shankar and Simon Shoben, and tabla players Trilok Gurtu and Zakia Hussain. Highlights of a genre-defying album include opener "Black Light" (featuring Shorter's restrained, jazzy musing), a warped recording of Weather Report's "Cucumber Shmber," and "The Other Side" (a nod to "Words of Advice"). A transcendent project that should attract world music, new-age, and contemporary jazz enthusiasts.

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## LATIN

### ► REY RUIZ

**Rey Ruiz**  
PROCESSION: 19913  
PROCESSION: 19913

Solid sophomore set from one of the best crop of talented songwriters Ruiz's multitalent, yet muscular balladry, which flows effortlessly over a batch of embraceable, romantic testimonials. We're talking a midtempo trio that should fly high at radio, along with peppy entries like "Porque Te Vas," "Luna Bona," "La Praga," and "Quien Lo Diria."

**SANDY JORGE Y LA BANDA SALVATE**  
Molave  
PROCESSION: 19913  
PROCESSION: 19913

Melodic, feel-good merengue album from veteran singer/songwriter offers a welcome respite from current overflow of power merengue releases. Strongest single choice are "Amor Bueno," a pleasant, slow-shuffling cover of Juan Gabriel's evergreen, plus a pair of likable, hip-swinging entries: title cut and "Quiero." Album's lone hiccup is an announcement of band name at beginning of every song—a tiresome, outdated device revered by too many merengue acts.

**★ THE DRY BRANCH FIRE SQUAD**  
Just For The Record  
PROCESSION: 19913  
PROCESSION: 19913

From flashy, high-voltage bluesgrass to trade-along, Carter Family folk style to stark, a cappella renditions, the Fire Squad covers all the old-timey bases here. Suzanne Thomas, who came to fame as a member of the Hot Mud Family, is a particular delight. Best cuts: "I've Lived A Lot In My Time," "Midnight On The Stormy Deep," "Church By The River," and "The Olden Days."

**★ SPENCE HORN THE KICKER**  
The Kickers  
PROCESSION: 19913  
PROCESSION: 19913

Austin disc of 17-year-old vocalist Leigh Bingham and multi-instrumentalist (and college student) Matt Stearns is a revelation. The music is more aggressive than the Cowboy Junkies' but not as poppy as the Sundays—though producer Bert (Go) Go Dells, 10,000 Manpower never lets the proceedings get precious. The challenging, often obscure lyrics make "The Fatherhood And The Word" accessible to any alternative format.

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# The Enter\*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS VIDEO GAMES & RETAIL TECH MEDIA

## Firm's 'Star Trek' Games Span Generations

■ BY CHRIS MCGOWAN

LOS ANGELES—In terms of mass-market success, Spectrum HolyByte hopes to "make it or" in 1994 with four different versions of a video game based on the television series "Star Trek: The Next Generation." After two years of development and production, the Alameda, Calif.-based company will have Nintendo, Sega, and PC CD-ROM editions in early spring. And a 3DO title due later this year will offer what Spectrum HolyByte chairman Gilman Louie calls "selective interactivity" and possibly "our first peek into what interactive TV could be."

"These are the crown jewels of Paramount, and we considered this an opportunity to create a real defining property," says Louie. "Our hope is that we will be breaking brand-new ground." Since signing the deal, Paramount has become an investor in Spectrum HolyByte and also has formed its

own Paramount Interactive division.

Louie adds, "This is a marketplace that requires lots of innovation, and the way to have innovation is to work with a number of partners. There's no reason why Paramount and companies like ourselves can't create new kinds of entertainment together."

The various game platforms "have very different audiences," Louie notes, "with Sega and Nintendo mainly geared toward a younger audience, and PC players much older, typically 25-35. It's easy to say with 3DO, but it also appears to have a large number of older players."

"So our game needed to be presented differently in each platform. For Nintendo and Sega, it's very much an action-adventure game, where you can pilot the Enterprise and beam down into a scurrying world that is very familiar to people who play video games." The S-NES version will be available in March and will carry a retail tag be-



A scene from the Spectrum HolyByte 3DO version of "Star Trek: The Next Generation," which is due later this year. Nintendo, Sega, and PC CD-ROM editions will be out in early spring.

tween \$50-\$70. The Nintendo, PC, and 3DO editions are being published by Spectrum HolyByte, while Sega will market the game version for its format.

The PC "Next Generation" CD-ROM for personal computers using MS-DOS is due "around April and will cost approximately \$80-100," Louie

says. The MS-DOS and 3DO editions are "more like simulation games, with more attention toward detail and realism."

Traditional cel animation, matte paintings, 3D graphics tools, and high-quality audio were employed for the PC and 3DO versions. Patrick Stewart is one of the "Star Trek" actors who has recorded dialog for the project. "It's a dramatic presentation with a unique look, a gorgeous product," says Louie.

The 3DO "Next Generation" will go a step further than the PC CD-ROM by using "synthetic actors that are completely computer-controlled, with the actors' faces texture-mapped onto 3D heads and the reactions all done in 3D graphics," says Louie.

He says the 3DO game will "be like watching TV. There are no menus and no prompts. You just look at the game, and if you put down the controller the game will play. Or you can pick

(Continued on page 54)

## Bookstores To Test Software

**BOOKSTORE TEST:** Apple Computer, Voyager Co., Time Warner Interactive Group, CMC (Creative Multimedia Corp.), Discis Knowledge Research, and Macmillan New Media have joined forces to market interactive entertainment software in select bookstores in the U.S., U.K., and Canada. Test stores will receive a complement of equipment and services from Apple and the five publishers. Voyager will provide personnel to train store staff.

"This project marks the beginning of what we hope will be a long involvement with retailers of all kinds who sell interactive entertainment software," says Paul Wollston of Apple's New Media Division. The market test will run at least through mid-1994.

Among booksellers already "on-line" are Barnes & Noble, Shakespeare & Company, and Tower Books (New York). The Tattered Cow (Denver), Brentano's (L.A.'s Century City), Crown Books (Encino, Calif.), Coles Bookstore (Toronto), and Wendell Holmes Bookstore (London).

**MPI MULTIMEDIA** is launching two new CD-ROM titles this month that capture some of the distinctive charm of popular culture. Each disc lists for \$29.98 and is compatible with either Macintosh or Windows-based systems.

"The Homecomingers' Funniest Moments" includes 48 excerpts from 70 "lost episodes" of the '50s series, accompanied by contextual information and other extras.

"Hullabaloo Vol. 1: Television's Classic Rock 'N' Roll Program" features the episode that aired Nov. 29, 1965, as well as tracks from other episodes. MPI Multimedia is a division of the MPI Media Group.

**COMPATIBILITY:** Compton's NewMedia and Xiphos also have several new titles. Compton's "Executive's Factotum," "King James Bible," and "The Doctors Book Of Home Remedies" can be played on MS-DOS-based personal computers or on the portable Sony Multimedia CD player (MMCD). And "Kathy Smith's Fat Burning System" from Xiphos can be played by CD-ROM drives hooked up to Mac or Windows-based PCs.

NEW



RELEASES

### THE 7TH GUEST Virgin Games (Macintosh and MPC CD-ROM, \$99.99)

Henry A. Staaf, an eccentric toy magnate in the '30s, had a rather disturbing secret in his past. He also possessed a 22-room mansion and one night threw a small party there for six carefully selected people, plus a mystery guest. It is the player's job to ascertain the identity of that "seventh guest" and also to discover just what strange events transpired that fateful night.

The game unfolds with a storybook-like opening segment that sets the stage for the odd goings-on to come. Then a beckoning skeleton-hand icon leads you through the house. Some "virtual touring" is in store, where you can navigate at will through a richly depicted environ-

ment—much as in other CD-ROMs such as "The Journeyman Project" and "Spaceship Warlock." In this case it's a haunted house with many rooms and hallways to explore, all rendered with photo-realistic detail.

Along the way, icons such as chattering false teeth and a floating eye indicate that a supernatural event is about to occur or that there is one of Staaf's puzzles to solve. If a ghouly drama scene materializes, then you can witness a particular dramatic scene, with the roles played by live actors and actresses. Bit by bit you uncover the truth about Staaf, his unusual house, and that fateful party.

The high-quality sound, music, visuals, and script work together to create an eerily entrancing and thoroughly engaging game. "The 7th Guest" is another good reason to invest in a multimedia system. **CHRIS MCGOWAN**

## Commodore Joins 32-Bit Fray Expandable Amiga Boasts Low List

LOS ANGELES—The CD-ROM format was hit heat up further at the end of February, when Commodore rolls out its new Amiga CD32 console in North America, with 85 software titles available at launch.

The 32-bit CD-based machine plays Amiga CD-ROM software and will retail for \$399, which is substantially lower than the \$699 debut price of the Panasonic 3DO player. In addition, a \$299 MPEG-I full-motion video cartridge will be available for the Amiga CD32 and will enable the console to play movies and music videos released in the new 5-inch Video CD format.

In addition, the system will play standard audio CDs, CD+Graphics discs, and CD+MIDI titles. Commodore plans to add Photo CD capability to the player. And the Amiga CD32 can accept add-ons such as a computer keyboard and mouse, and a virtual reality headset and glove. It



Gremlin's "Zood" is one of several Amiga CD32 game titles designed specifically for the new platform. Others have been converted from other formats.

can be upgraded to function as a cable TV interface or a multimedia computer.

"We challenge anyone to show us a better multimedia player at a better price," says Lew Eggbrecht, VP. (Continued on page 54)

(Advertisement)

## If it's multimedia, it's Compton's!

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Video People: Abramson To Central Park .... 50

Laser Scans: 'In The Line Of Fire' ..... 51  
Video Previews: 'Sweet Home Chicago' ..... 52

## PICTURE THIS

By Seth Goldstein

**C**COURTROOM MUSCLE: Baker & Taylor Video won round two of its legal battle with Star Video when the Allegheny County Court in Pittsburgh denied Star's motion to set aside a preliminary injunction that prevented three former B&T telemarketing reps from pitching old customers (Billboard, Jan. 8).

Barring an out-of-court settlement, which he considers unlikely, B&T's Frank Wolbert wants a trial and damages. No amount has been specified, but the branch lost "significant" business orders, he says. "We were wronged." Star Video wasn't available for comment.

B&T picked up some accounts in the wake of Arco's failure, but Wolbert still finds customers less interested in the panoply of distributor services than in the lowest price. If anything, stores are more inclined than ever to withhold orders until the last minute while shopping for the best deal. Wolbert says that while volume is decent, "profitability's a nightmare."

**M**OVING ON: Bill Perrault, Columbia TriStar's marketing VP, reportedly is set to join Compaq's NewMedia, a major player in CD-ROM. Compton's isn't comment but acknowledges it is recruiting a marketing VP from the video and music industries.

The studio probably will go outside to fill Perrault's job, having transferred potential successors to help in the launch of Sony Wonder, which could lead to another departure when home video senior VP Rand Blumelster's contract expires in July. Blumelster had been hired to run nontheatrical programming, Sony Wonder's raison d'être.

Elsewhere, Don Gold, sales VP of Grand Home Video, says it was absorbed by Video Treasures, but run Vidmark's newly organized sell-through division.

**H**OOVER FOR HOLLYWOOD: He used to think otherwise, but now Best Film & Video president Roy Winick is on the staff of the studios in their battles with VSDA over fast-food and cassette promotions. The turning point for Winick was the video trade's poor response to his \$149 "X-Men" offer, made to counter Pizza Hut.

Despite calls for support from  
(Continued on page 51)

## TV Exposure Is Key For Animated Vids Marketing Plans Take Broadcast Into Account

By Eileen Fitzpatrick

**L**OS ANGELES—While some retailers may shun television movies released to video, exposure on the tube is an essential ingredient to make dealers want up to many animated programs debuting on video.

TV is so essential that MCA/Universal Home Video even purchased air time to debut "The Little Engine That Could" last year. The company purchased half-hour blocks and syndicated the show in various markets.

"It's hard to explain to senior management that television is good for kids' product and not so good for some movies," says Andrew Kairey, senior VP of sales and marketing at MCA/Universal.

Purchasing the television time for "The Little Engine That Could" paid off, says Kairey, who notes that sales exceeded goals by 50% at year's end.

Most shoppers acquire video rights to existing animated series or release old ones that have been revived by cable networks, particularly Nickelodeon or MTV.

"The TV show makes it go," says Roy Winick, president of Best Film & Video. "Our sales were OK on the 'X-Men,' but once it was on TV they became a hot item." LIVE Home Video will be counting on both the old and new appeal of "Speed Racer" to propel the 1966 series to a level of success enjoyed by "X-Men" and "Mighty Morphin Power Rangers."

Previously distributed by now-defunct ViAmerica, LIVE has licensed the rights to all 52 original episodes, as well as "Speed Racer: The Movie" and new episodes, which air on MTV.

David Bishop, LIVE president, says the product should appeal to kids who have just discovered the new series and adults who grew up watching the old "Speed Racer."

"We were initially drawn to the product because of all the activity around the new series," he says. "But while the new series appeals to kids ages 2-11, our research showed that the old series appeals to adults up to age 34."

LIVE has put the promotion effort into maximum overdrive, offering a \$5 rebate tie-in, an on-pack premium, and a national "decider" consumer contest.

Consumers get the rebate with the purchase of "Speed Racer: The Movie," an 80-minute tape priced at \$19.98 that puts into stores Feb. 16, and any one of three Acetate video games. The games include Sega's "Speed Racer: The Challenge of Racer X," Rubby: Claws Encounters of The Furred Kind," and "Hardball III."

"Some of the titles from the old series have been released before," says Bishop, "but the movie has never been available on video and the series has never been promoted in this fashion before."

The feature will be packaged with a flip-top digital watch, valued at \$15. The watch has a decoder, which is used to solve the secret message on the

video.

Kids who reveal the message can mail it in to become part of the "Speed Racer PB Crew." Now members will be entered into a sweepstakes drawing, and a likeness of the winner will be included in a new episode of the series. The title also will be cross-promoted with "Speed Racer" merchandise, including Mach V models, Racer X coffee mugs, and T-shirts. A catalog will be inserted in the cassette.

Four old episodes, never before on cassette, are due in stores Feb. 16, priced at \$12.98. Titles include, "The Great Plan," "The Secret Engine," "Race Against Time," and "The Fastest Car On Earth." Each has a running time of 50 minutes and is packed with a collector's card.

Most of the TV advertising for "Speed Racer" will be on MTV, which airs the old episodes 11 times a week, Bishop says.

In-store retail support includes four different floor and counter displays holding as many as 56 units.

Other TV-related product includes Best's "Biker Mike From Mars," a new

(Continued on page 52)

## IVN, CIC Team, Put Travel Tapes In Int'l Outlets

By Seth Goldstein

**N**EW YORK—International Video Network finally is living up to its name. The company, based in San Ramon, Calif., for eight years has brought foreign-travel tapes to armchair vacationers in the U.S.

Now, by virtue of a late-1990 deal with CIC Video International, IVN will have its line in 11 major European territories for buyers who want to broaden their horizons. CIC, a joint venture of Paramount Pictures and Universal Pictures, started catering to viewers' wanderlust with 30 of IVN's 50 "Video Vids" releases. Later it plans to add selections from the Fodor's and Reader's Digest catalogs to the mix. IVN retains its exclusive rights to distribute in the U.K., which has provided a big chunk of the 10% of corporate revenues derived from overseas markets. But IVN presides

(Continued on page 52)

## SALESWOMEN OF THE YEAR.



"Ambulance Chasers" Chasers. Columbia TriStar's Eric Kolisch, left, and Epic Home Video's Jeff Fink, third from left, congratulate Mike Evans and Trisha Steele of distributor Ingram Entertainment's Hayward, Calif., branch on winning the "Ambulance" display contest. The Ingram unit pocketed \$1,000, and Steele got herself an all-expense trip for two to New York, where she could observe ambulances in their natural habitat. Epic's title shipped 55,000 cassettes.



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## VSDA, Game Manufacturers Meeting On Ratings System

**GAME RATINGS POW-WOW:** Game manufacturers and Video Software Dealers Assn. president Dan Wiener were to get together Jan. 8 at Consumer Electronics Show in Las Vegas to outline plans for a video game ratings system.

The rush to institute a ratings system follows a Congressional committee mandate accelerated by the government's recent obsession with regulating violence in entertainment. A Senate committee ordered manufacturers and retailers to pull together a ratings code, or Congress would do it for them. (Billboard, Dec. 18)

The purpose of the CES meeting will be to decide who will sit on the committee and what procedure will be used to rate video games, says VSDA spokesperson Bob Findlayson. "We're not going to have the actual code, but there's process to follow that that happens." Companies expected to attend include Sega, Acclaim, Capcom, 3DO, and Atari, as well as the Software Publishers Assn.

**COMPUTER LOWDOWN:** Manhattan-based RKO Warner Video is starting off the new year with a new line of computer software for sale at rock-bottom prices.

The 13-store chain will conduct a three-month store on about 50 titles in two New York stores and another in Hackensack, N.J. The \$5-\$10 titles include games, education, and business applications.

"A lot of vendors have approached us about carrying computer software, but the pricing and packaging were all wrong," said outgoing COO Lawrence Keives. He left RKO Dec. 31 after completing the company's 18-month financial restructuring plan.

The vendor that finally sold RKO on the product is Visions Software, a 2-year-old company based in Deerfield Beach, Fla.

Visions Software began pitching its computer product to video stores last fall, and other tests are set to start at J&R Music World and some Blockbuster franchises.

The software package also is available from Ingram Entertainment and through the Video Alliance Group, a retail buying group based in Scottsdale, Ariz.

**SUPER CLUB UPDATE:** Among Blockbuster's top priorities in '94 is the conversion of all the Super Club VHS stores, says Gerald Weber, senior VP of operations.

The first outlet to change into a Blockbuster Video will be Atlanta's Rhythm & Views, with the remodel scheduled to begin this month. Super Club Music stores will begin changing to Blockbuster Music stores in February, Weber adds.

Buying functions now located in Dallas (serving Sound Warehouse

and Music Plus) and Atlanta (serving Super Club) will be relocated to Blockbuster's Fort Lauderdale, Fla., base by mid-year.

There is no word on when Music Plus and Sound Warehouse outlets purchased in late 1992 will finally carry the Blockbuster logo.

**NATIVE AMERICAN VIDEOS:** The Turner Network Television movie "Geronimo" will be the first of a string of Turner movies featuring Native Americans to hit video stores this year.

The made-for-cable title, not to be confused with the Columbia Pictures movie, will be in stores Feb. 23. It comes with no suggested price, but dealers can save 35% on the purchase of a two-pack.

"Geronimo" also carry a public service announcement for the Smithsonian, the nation's premier national Museum of The American Indian. The Smithsonian currently is raising funds to build the museum, and a portion of cassette sales will go toward the effort.

TNT has six features on the adjusted line up for this year, including "The Broken Chain," about the Iron Horse, "Lakota Woman," about the siege at Wounded Knee, directed by Jane Fonda (aka Mrs. Ted Turner); and the three-part, six-hour documentary "The Native Americans." A coffee-table book of the same name from Turner Publishing is in its third printing.

**COURTSHIP SALES:** Court TV is packaging its coverage of trials into hour-long cassettes available from Time Life Video. The first two \$19.99 tapes are "Accused Of Rape: The Trial Of William Kennedy Smith" and "Did Death Do Us Part," the case involving a New Hampshire school administrator charged with conspiring with her teen-age lover to kill her husband.

TV is in the midst of a three-year test of telemarketing, mail, and TV to determine the best mix of direct-response strategies. Initial results have been good, says TV's Dan Markin, although "it's clearly very early" to predict success. Retail distribution may follow, as it did for Turner Broadcasting's "Trials Of Life," depending on the TVL numbers.

TVL usually knows the identity of the releases in a continuity series. Here, Markin notes, "we obviously don't know the names what the next hot trials are. The fun twist is that we have options to rush-release the hottest." Two on tap are California vs. Rodney King, on trial for perjury, and the child "divorce" of Gregory K.

This column was prepared with assistance from Seth Grubbin.

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

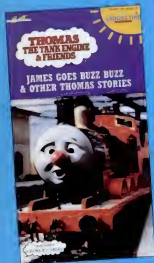
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Superseded Last Week
1	1	14	ALADDIN	*** NO. 1 *** Walt Disney Home Video 1462	Animated	1992	G	21.95
2	2	6	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96
3	3	8	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni. Dist. Corp. PB0739	Dian Parkinson	1993	NK	19.95
4	5	8	THE MUPPET CHRISTMAS CAROL	Walt Disney Home Video 1729	Michael Caine The Muppets	1992	G	22.95
5	6	8	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	21.96
6	8	15	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Amick	1994	R	22.99
7	9	8	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mauro Gambini Walter Matthau	1993	PG	24.96
8	10	8	MIRACLE ON 34TH STREET	FoxVideo 1072	Maureen O'Hara John Payne	1947	NK	19.95
9	17	23	HOME ALONE 2	FoxVideo 1079	Macaulay Culkin Joe Pasco	1992	PG	24.96
10	14	186	PINOCCHIO	Walt Disney Home Video 239	Animated	1990	G	24.99
11	8	8	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni. Dist. Corp. PB0744	Various Artists	1994	NK	19.95
12	15	34	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	Animated	1992	NK	14.98
13	11	62	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.96
14	18	15	REN & STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS	Nickelodeon Sony Wonder LVI9209	Animated	1994	NK	24.96
15	26		RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1981	NK	12.98
16	9	8	ROM AND JERRY: THE MOVIE	Family Home Entertainment 27416	Animated	1981	G	24.96
17	17	17	REN & STIMPY: THE CLASSICS	Nickelodeon Sony Wonder LVI9200	Animated	1994	NK	24.96
18	RE-ENTRY		IT'S A WONDERFUL LIFE, 45TH ANNIVERSARY EDITION	Republic Pictures Home Video 20523	James Stewart Donnell O'Neal	1946	NK	24.96
19	26	15	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeline Stowe	1991	R	24.96
20	25	8	MICHAEL JACKSON: DANGEROUS... THE SHORT FILMS	Epac Music Video 19V9164	Michael Jackson	1993	NK	19.98
21	25	2	DEPECHE MODE: DEVOTIONAL	Warner Rapine Video 3-38346	Depeche Mode	1993	NK	21.50
22	18	40	COUNTRY LINE DANCING	Quincy Video, Inc. 60053	Diane Horner	1991	NK	9.95
23	31	8	MARIAH CAREY	Columbia Music Video 19V41979	Mariah Carey	1993	NK	24.96
24	18	17	AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1991	NK	21.50
25	18	18	ONCE UPON A FOREST	FoxVideo 8501	Animated	1998	G	24.98
26	RE-ENTRY		BEEHIVEN	Universal City Studios MGM/UA Home Video 81222	Charles Grodin Beverly Hills	1991	PG-13	19.98
27	63	60	AMADEUS	Lumen Pictures Republic Pictures Home Video 5805	F. Murray Abraham	1984	PG	29.95
28	22	2	HIGHLANDER	Republic Pictures Home Video 5892	Christopher Lambert Sean Connery	1986	R	24.96
29	20	10	PLAYBOY: WET & WILD V	Playboy Home Video Uni. Dist. Corp. PB0740	Various Artists	1994	NK	24.96
30	24	7	PLAYBOY: HOW TO REAWAKEN YOUR SEXUAL POWERS	Playboy Home Video Uni. Dist. Corp. PB0746	Various Artists	1993	NK	23.95
31	33	4	A CHRISTMAS STORY	MGM/UA Home Video 104599	Dennis Quaid Peter Onorati	1984	FS	14.95
32	37	33	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
33	RE-ENTRY		REN & STIMPY: THE STINKIEST STORIES	Nickelodeon Sony Wonder LVI9202	Animated	1993	NK	24.96
34	26	42	PLAYBOY CELEBRITY CENTERFOLD: JESSICA KAHN	Playboy Home Video Uni. Dist. Corp. PB0729	Jessica Kahn	1993	NK	19.95
35	RE-ENTRY		PLAYBOY: EROTIC FANTASIES III	Playboy Home Video Uni. Dist. Corp. PB0735	Various Artists	1993	NK	19.95
36	32	84	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
37	RE-ENTRY		101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
38	RE-ENTRY		MOLTOCUTO!	GoodTimes Home Video MPI Home Video 6022	John Wayne Maureen O'Hara	1953	NK	19.98
39	39	6	THE YEAR WITHOUT SANTA	Family Home Entertainment 8000	Animated	1991	NK	12.98
40	RE-ENTRY		REN & STIMPY: THE STUPIDEST STORIES	Nickelodeon Sony Wonder LVI9203	Animated	1993	NK	14.98

■ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ■ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ■ A gold certification for a minimum of 125,000 units or a dollar volume of \$1 million for theatrically released programs, or of at least 25,000 units or \$1 million suggested retail for nontheatrical releases. ■ TA gold certification for a minimum sale of 25,000 units or \$1 million suggested retail for nontheatrical releases, or of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/SP Communications.



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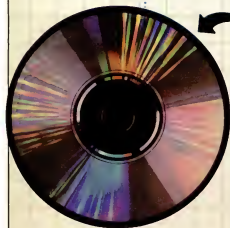


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# Home Video

## VIDEO PEOPLE

**Jules Abramson**, formerly Academy Entertainment sales VP, joins New York-based Central Park Media as senior director of sales and marketing.

**Len Levy** resigns as president of 21st Century Home Video. He plans to re-establish Len Levy & Associates, based in Los Angeles, as a consultancy to video and related industries.

**Nina Stern**, longtime PR consultant to Paramount Home Video, moves in-house as publicity VP. Her employees, Ann Schwarz and Natalie Anderson, named staff publicists.

**Jerry Smallwood**, formerly sales VP for Columbia Video, named sales director of A-Pix Entertainment, a division of Unipix Entertainment.



STERN



SMALLWOOD

**Linwood "Chip" Lucy** advanced to president of Ingram Industries from chairman/CEO of subsidiary Ingram Micro, where he will be replaced mid-year by **Sam Imman**, formerly of IBM. CEO **Bronson Ingram** named Ingram Industries chairman.

**Cynthia Huth** advanced to VP of administration, Worldvision Home Video. She had been director of sales administration.

**David Ingram** named to the new post of VP of major accounts for special markets at Ingram Entertainment.

**Lawrence Kievies** resigns as chief operating officer of RKO Warner Video to join Universal Access Network, based in New York.

**Gari Ann Douglas** promoted to VP of finance, Paramount Home Video.

**Andrew Chapin** advanced to VP of administration and **Carmen LaRosa** to VP of video/audio sales, Cabin Fever Entertainment. **Susan Steele** joins as contract administrator.

**Marcelle Abraham** promoted to public relations director, Buena Vista Home Video. She will be responsible for acquiring films. **Here Hausfeld** advanced to assistant and business affairs senior VP for BVHTV, Buena Vista Pictures Distribution, and Buena Vista International.

**Howard Knopf**, formerly of West Coast Video Duplication and Custom Duplication, named VP of Los Angeles-based duplicator Matrix Video. **Teresa Petri** joins as new business development VP.

**Janet Rolle** appointed marketing director, HBO Video.

**Mary Ann Fialkowski** promoted to VP of marketing and business development, Rank Video Services America.

## TV EXPOSURE IS KEY FOR ANIMATED VIDS

(Continued from page 17)

Marvel cartoon show rated the top animated program in syndication. The first cassette, containing three episodes, shipped 150,000 units last month.

Meanwhile, Best has shipped more than 1 million combined units of three "X-Men" titles, Winnick says. About half of the total resulted from Best's \$450 special, timed to compete against Marvel Comics' late-1988 Pizza Hut promotion (Billboard, Nov. 6).

PolyGram Video, whose "X-Men" got a 3 million- to 4 million-unit boost from Pizza Hut, also has seen a sharp increase in sales of its five episodes of "Nighy Morphin Power Rangers," a top-rated cartoon and a toy store smash over Christmas.

"We shipped about 780,000 units in a week and a half," says Bill Sundheim, senior VP of sales and marketing. "We only figured on selling a total of 150,000 units for all five tapes."

To date, Sundheim estimates he has moved about 1.5 million units. The company has yet to schedule new "Power Ranger" video releases for this year.

"The combination of the cartoon show and the toy added a lot of sales momentum for the 'Power Rangers,'" says Vicky Mehring, product manager and game buyer at Tower Video. "It's similar to what happened with the 'Teenage Mutant Ninja Turtles.'"

But there is a downside to TV exposure when suppliers like LIVE attempt to market cartoons to adults. "When 'Rocky & Bullwinkle' first came out on video, sales were great," says Mehring. "But after the show's starting running on Nickelodeon, sales decreased."

Layne Rosenheim, sell-through buyer at Minneapolis-based Title Wave Video, says TV exposure will help rather than hinder "Speed Racer" demand.

"A title like 'Speed Racer' needs a crossover audience to be a hit," he says, "and any time something is on television, people will record. Without the awareness, it's hard to sell. In the case of 'Speed Racer,' I don't think television will affect its overall desirability."

# Expectations High For Columbia/TriStar's 'In The Line Of Fire'

COLUMBIA TRISTAR takes aim at six-figure unit sales with "In The Line Of Fire" (widescan, \$34.95), the Feb. 9 wide release of the first of several 200,000-unit laserdisc titles in 1994. Clint Eastwood and John Malkovich star in the Wolfgang Petersen thriller, which will pop in over \$100 million at the box office.

Woody Allen's "Manhattan Murder Mystery" (wide, \$34.95) is due March 9. Also showing in the next two weeks are Jason Priestly in "Calderon" (wide, \$34.95), Dennis Hopper in "Red Rock West," and Bruce Willis in "Striking Distance" (\$34.95 each), along with Kenneth Branagh's latest adaptation of the bard—"Much Ado About Nothing," with Denzel Washington, Emma Thompson, and Michael Keaton—and Robin Wagner's acclaimed "Indochina," with Catherine Deneuve (wide, \$39.95).

MCA/UNIVERSAL hopes the 1976 high school tale "Dazed And Confused" and Michael Fox in "For Love Or Money" (both wide, \$34.95), the sci-fi "Monolith" (\$34.95), and James Caan in "A Thousand Men" (\$34.95) (wide, \$39.95), the film biography of silent-movie star Lon Chaney, March 2. The wrapping also is coming off "The Mummy Collection Boxed Set" (four films, extras, \$99.95), which includes well-preserved specimens of "The Mummy's Hand" (1940), "The Mummy's Tomb" (1942), "The Mummy's Ghost" (1944), and "The Mummy's Curse" (1944). "Family Dog: Complete Series" (\$89.95) includes all 10 episodes of the animated show ex-

## LASER SCANS

by Chris McGowan

ative-produced by Steven Spielberg and Tim Burton.

MCA/Universal has an exceedingly strong laserdisc lineup set for 1994. Look for these releases on disc in the coming months: "Beethoven's 2nd," "In The Name Of The Father," "Caroline's Way," "Schindler's List," and "Jurassic Park." Industry analysts predict that the latter film will be a 300,000-unit title on laserdisc.

WARNER is launching "That

Night," with C. Thomas Howell and Juliette Lewis (wide, \$34.95), Feb. 9, and Mel Gibson's "The Man Without A Face" (wide, \$34.95), Feb. 16. Warner Reprise was set to bow Depeche Mode's "Songs Of Faith And Devotion: Live" (90 mins., \$34.95), which has additional footage not included in the VHS edition.

MGM/UA continues to release classic films in special editions and boxed sets that attract movie buffs to the laser format. Two of its best efforts appeared near the end of last year: "The Wizard Of Oz: The Ultimate Oz" (1939, CAV, extras, \$99.95), which has been

riding high on the charts, and "The Connelly Collection Volume II" (three films, wide, \$99.95), which showcases Sean Connery—everyone's favorite James Bond—in "Thunderball," "You Only Live Twice," and "Diamonds Are Forever," and reveals the entire wide Panavision image you never saw on the VHS version. Sean's set has also been doing stellar retail business.

IMAGE debuts "The Program" (wide, \$89.95) on Jan. 25, "Drizzly Ballroom," Steven King's "Needful Things," and the perverse "Boxing Helena" with Julian Sands and Sherrylin Fenn (\$89.95 apiece) follow in late Fe-

bruary. Paramount has Peter Bogdanovich's Nashville story "The Thing Called Love" (wide or pan-scan, \$34.95), which stars the late River Phoenix and appears Feb. 23. Just out is "The Firm" (wide or pan-scan, \$39.95), with Tom Cruise, which could be another six-figure title this year.

TELDEC has launched an array of superb classical titles, with four of them priced at \$35 or below. "Wolfgang Amadeus Mozart" (DS9) features Kiri Te Kanawa, Jose Carreras, Plácido Domingo, and Barbara Bonney. "Chai-kovsky's Women/Fate" (\$44.97) pairs

(Continued on page 54)

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## Billboard

FOR WEEK ENDING JANUARY 15, 1994

# Top Laserdisc Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK 2 WEEKS RANK	THIS WEEK 2 WEEKS RANK	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested Laserdisc Price
*** No. 1 ***							
1	1	CLIFFHANGER	Columbia TriStar Home Video 52236	Sylvester Stallone Jonny Lee Miller	1993	R	\$4.95
2	3	TERMINATOR 2: JUDGMENT DAY- SPECIAL EDITION	Castro Home Video Pioneer LDCA, Inc. 82997	A. Schwarzenegger Linda Hamilton	1991	R	\$5.95
3	2	FREE WILLY	Warner Bros. Inc. Warner Home Video 19000	Jason James Richter	1993	PG	\$5.95
4	6	STAR WARS TRILOGY: THE DEFINITIVE COLLECTION	FoxVideo Image Entertainment 0693-84	Mark Hamill Harrison Ford	1993	PG	\$95.95
5	13	BEAUTY AND THE BEAST	Walt Disney Home Video Image Entertainment 1325	Animated	1991	G	\$29.95
6	8	THE WIZARD OF OZ: THE ULTIMATE OZ	MGM/UA Home Video Pioneer/Image Ent. 103990	Judy Garland Ray Bolger	1939	G	\$99.95
7	NEW	DRAGON: THE BRUCE LEE STORY	Universal City Studios MCA/Universal Home Video 41673	Jason Scott Lee	1993	PG-13	\$9.95
8	NEW	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52416	Tom Hanks Meg Ryan	1993	PG	\$4.95
9	7	INDECENT PROPOSAL	Paramount Pictures Pioneer LDCA, Inc. 32453	Robert Redford Deem Moore	1993	R	\$9.95
10	4	SLIVER	Paramount Pictures Pioneer LDCA, Inc. 32722	Sharon Stone Willem Dafoe	1993	R	\$4.95
11	NEW	THE FIRM	Paramount Pictures Pioneer LDCA, Inc. 32523	Tom Cruise	1993	R	\$9.95
12	NEW	RIISING SUN	FoxVideo Image Entertainment 8520	Sean Connery Wesley Snipes	1993	R	\$9.95
13	9	POSSE	PolyGram Video 4400881153	Mario Van Peebles Steven Badger	1993	R	\$9.95
14	13	A FEW GOOD MEN	Columbia TriStar Home Video 27896	Tom Cruise Jack Nicholson	1992	R	\$9.95
15	10	THE MUPPET CHRISTMAS CAROL	Walt Disney Home Video Image Entertainment 1729	Michael Caine The Muppets	1992	G	\$29.95
16	16	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	\$9.95
17	11	GENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG	\$9.95
18	12	MIRACLE ON 34TH STREET	FoxVideo Image Entertainment 8505-80	Maureen O'Hara John Payne	1947	NR	\$4.95
19	NEW	DAVE	Warner Bros. Inc. Warner Home Video 12962	Kevin Kline Sigourney Weaver	1993	PG-13	\$4.95
20	25	MICKEY MOUSE: THE BLACK & WHITE YEARS	Walt Disney Home Video Image Entertaimt 1997	Animated	1953	NR	\$24.95
21	15	AN AFFAIR TO REMEMBER	FoxVideo Image Entertainment 1240-80	Cary Grant Deborah Kerr	1957	NR	\$4.95
22	21	A CHRISTMAS STORY	MGM/UA Home Video Pioneer/Image Ent. ML104599	Darren McGavin Peter Billingsley	1984	PG	\$4.95
23	15	GROUNDHOG DAY	Columbia TriStar Home Video 52296	Bill Murray Andie MacDowell	1993	PG	\$4.95
24	14	THE SANDLOT	FoxVideo Image Entertainment 8500	James Earl Jones Mike Vitar	1993	PG	\$9.95
25	24	BRAM STOKER'S DRACULA	Columbia TriStar Home Video The Voyager Company DC1355L	Gary Oldman Anthony Hopkins	1992	R	\$24.95

\*ITA graded certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. \*ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$15 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.



## Top Music Videos

### MUSIC

"Sweet Home Chicago," MCA Music Video, 64 minutes, \$19.95. Hilarious, surreal vignettes and meaty-eyed music make up the ode to that great American institution, the blues, specifically MCA subsidiary Chess Records. Historic footage and interviews with such luminaries as James Cotton, Buddy Guy, John Lee Hooker, and Howlin' Wolf trace the legacy of the musical expression and its recent prominence, doucily as it developed and flourished in the back-alley clubs of

One slight complaint is that words don't remain on screen long enough for those just beginning to read. Aside from helping kids learn to read, the stories also provide an introduction to skills such as rhyming, counting numbers, and basic sentence construction. Although it isn't quite as warm and easy as curving up with a book, watching "Read To Me" is a fine substitute for young learners and is a good pick for parents to watch along with their kids. Telematrix plans additional volumes for first-graders in 1994.

### HEALTH FITNESS

"Tracy Scoggins: Mind Your Body," Capital Cities/ABC Video (005-968-0180), approximately 65 minutes, \$19.95. Add television actress Scoggins to that ever-expanding list of celebs with exercise secrets to share. This first original production from ABC Video features Scoggins' personal high-energy fat-burning workout and sculpting session, choreographed by Shape magazine fitness editor Judy Gantz. As the title might suggest, equal emphasis is placed on the mental motivation needed to stick to an exercise routine. To encourage viewer participation, some fancy camera work transports the viewer to several stimulating

practitioners, physicians, psychiatrists, and others who have something to say about the exercises touch on yoga's influence on both physical and psychological health, sexual activity, religion, and the way people interact with the material world. Engaging and informative.

"The Wave Workout For Body And Soul," Raven Recording (900-76-RAVEN), 90 minutes, \$24.95. Experiential dance, theater, and philosophy predict Gabriele Roth has taken the phrase "dancing to the beat of his or her own drummer" to heart. Thirty years in the making, the exercises Roth calls "moving meditation" ideally provide a means for participants to access their inner rhythms and reach their own nirvana via a swirl of movements that at times embrace chaos and individual order. The Wave, as the dance has come to be known, is portrayed here via scenes of a group of dancers doing their thing backed by a descriptive narration from Roth. Music is heavy in percussion, and heavy means include a liberal dose of slow-motion shots and the use of choreo. A refreshing way to work out body and mind. A complementary audio version is available for those who want to feel the noise sans visual.

"Chair Dancing," Chair Dancing International Inc. (900-551-4FUN), 60 minutes, \$19.95. No special clothing or shoes necessary to partake in the exercise here. Participants need only a straight-backed chair and two paper plates to achieve many of the benefits of aerobic exercise while leaving their seats. What are the plates for, you ask? They serve the dual purposes of mind-hand-held weights as well as tambourines that help exercisers keep the beat during the second round of routines. The program, led by a dance instructor who discovered the joys of chair dancing after she injured her ankle, can be adapted to three fitness levels, each of which is demonstrated simultaneously

also are available.

### EDUCATIONAL

"Transcending The Limits: The Noise/Dance Experience." Seattle IANDS Productions/Video Resource Center (908-808-1202), 105 minutes, \$29.95. The Pacific Northwest Conference On Noise/Dance Experience gathered many of the leading researchers in the field, as well as people from all walks of life, to come together to share their stories of time and space on "The other side." This video, filmed at the conf of the Seattle chapter of the International Assn. for Noise/Dance Studies, condensed into nearly two hours the several days of lectures and workshops. Included are basic explanations of the most common shared experiences, spiritual impact, and various ways these events have affected people's lives.

Although viewers also will find general information about related subjects such as the role of modern medicine in the progression of death, and the responsibilities—if any—of those who have come close to death and returned to society.

Growing interest in the subject matter and the video's wide angle add up to a winning formula. Due to the density of information, video is best suited to the educational sector, and may be better digested in partial viewings.

### INSTRUMENTAL

"Strike Out: Ron LeFebvre's 'Perfect Pitch,' Baseball." Rastec Manufacturing Inc. (800-966-6256), 41 minutes, \$29.95. Pitching coach Ron LeFebvre runs clinics in such faraway locales as Russia, Japan, and Holland, and those interested in learning his technique for themselves, or to pass along to their children or students, need travel no further than their living room to catch the action. Best suited to the parent/coach crowd, video features LeFebvre describing and demonstrating his most effective means of teaching youngsters to put their own bodies behind a pitch to avoid injury and boost consistency in their pitching. While it is indeed informative, LeFebvre's "Perfect Pitch" seems to gravitate toward the monotone. Production values are as straightforward as the

information presented. A useful counterpart also is available from Rastec.

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND MAIL SALES REPORTS COLLECTED, COMPARED, AND PROVIDED BY NPD							Type	Regulated Last Week
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers				
1	1	6	LIVE SHIT: BINGE & PURGE Polygram Video 1-58544	Metallica	LF	20		
2	2	37	COMING TO VIDEO CLASSICS A² Curb Video 1-77702	Ray Stevens	LF	16		
3	3	13	OUR FIRST VIDEO A² Zomba Records 0441-PK 20329-3	Miley Cyrus & Ashley Tisdale	LF	12		
4	6	6	CANDID HOUR, THE SHORT FILMS Epic Music Video 1-246514	Michael Jackson	LF	19		
5	4	5	MARIAN CURE Atlantic Music Video 1-19419-79	Mariah Carey	LF	18		
6	5	10	LIVIN', LOVIN' & ROCKIN' THAT JUKEROX Atlantic Records Inc. & World Home Video 1-2735-3	Alan Jackson	LF	14		
7	7	12	GREATEST HITS ² ACA Music Video 1-05152	Reba McEntire	LF	14		
8	8	81	THIS IS GARTH BROOKS A² Liberty Home Video 400238	Garth Brooks	LF	24		
9	14	47	I STILL BELIEVE IN YOU A² ACA Music Video 1-05159	Vince Gill	LF	9		
10	12	7	VULGAR VIDEO A²Presents Entertainment 05049-3	Pentester	LF	16		
11	16	12	HADON & WHYNNA: THE FAREWELL TOUR ACA Music Video 1-049390	The Judds	LF	19		
12	13	13	WISUALIZE Polygram Video 44008567-3	Daf Lippard	LF	19		
13	17	11	THE VIDEO COLLECTION Polygram Video 44008719-1	Billy Ray Cyrus	LF	14		
14	24	7	A ROMANTIC CHRISTMAS A² OVS Records Video Treasures 3001	John Tesh	LF	18		
15	9	10	NEIL DIAMOND: CHRISTMAS SPECIAL ACA Music Video 1-05149-31-71	Neil Diamond	LF	19		
16	22	4	DEVOTIONAL Warner Repertoire Video 3-20436	Depeche Mode	LF	19		
17	27	9	ROADKILL A²Presents Entertainment 05048	Skid Row	LF	19		
18	11	57	THIS IS MICHAEL BOLTON A² Atlantic Music Video 1-24619-1519	Michael Bolton	LF	19		
19	21	70	REBA IN CONCERT ² ACA Music Video 1-05160	Reba McEntire	LF	14		
20	RE-ENTRY	GREATEST VIDEO HITS VOL. 2 Curb Video 1-77543	Sawyer Brown	LF	19			
21	23	23	KIDENTIAL ² Polygram Video 44008760-3	Kiss	LF	19		
22	31	59	LIVE A² Polygram Video 44008755-3	Billy Ray Cyrus	LF	19		
23	RE-ENTRY	CALL OF THE WILD MCA Video 45151-3	Aaron Tippin	LF	19			
24	15	40	THE PREMIERE COLLECTION ENGORE ² ACA Music Video 44008113-3	Andrew Lloyd Webber	LF	19		
25	18	61	BEYOND THE MIND'S EYE Polygram Video 1-05161-12333001-0-2	Jan Hammer	LF	19		
26	103	GARTH BROOKS A² Curb Video 40023	Garth Brooks	LF	19			
27	49	FOR MY BROKEN HEART A² ACA Music Video 1-05161	Reba McEntire	LF	19			
28	16	THE HITS COLLECTION ² Warner Repertoire Video 3-20371	Prince	LF	19			
29	RE-ENTRY	ALMOST GOODBYE ACA Music Video 1-05160	Mark Chesnut	LF	19			
30	RE-ENTRY	SHOW Columbia Entertainment 401-81	The Cure	LF	19			
31	RE-ENTRY	THE SONG REMEMBERS WHEN ACA Music Video 1-05161	Trisha Yearwood	LF	19			
32	25	5	SHARDS OF GREY Atlantic Music Video 1-24619-164	Boyz II Men	LF	19		
33	RE-ENTRY	\$19.98 HOME VIDE CLUTTER ALI A² Metallica Collector 445-26-2	Metallica	LF	19			
34	RE-ENTRY	THEIR FINAL CONCERT A² MCA Home Video 0-51	The Judds	LF	19			
35	29	71	UNPLOGGED A² Paramount Video 3-20311	Eric Clapton	LF	19		
36	34	17	LIVE PROMISE PRIDE LOVE Epic Music Video 24619-12	Sade	LF	19		
37	30	31	LIVE & LOUD ² Epic Music Video 24619-151	Gary Osbourne	LF	19		
38	RE-ENTRY	HIMN Merid Music Polygram Video 44008163-3	U2	LF	19			
39	RE-ENTRY	ABBA GOLD: GREATEST HITS Polygram Video 44008154-0	Abba	LF	19			
40	32	55	A YEAR AND A HALF IN THE LIFE OF Metallica	Metallica	LF	19		

### CHILDREN'S

"The Adventures Of Raggedy Ann & Andy: The Kingdom Of Sundry Bunsy Adventure," CBS Video, approximately 30 minutes, \$9.95. Longtime favorite Raggedy Ann gets a makeover and an exciting new adventure in her first appearance on home video. Stuffed pals Raggedy Andy, Camel, Raggedy Dog, and others lend a hand to help the leading lady in her quest to keep Sundry Bunsy away from a bumbling doll-napper named Cracklen. But when Cracklen sets his sights on stealing away another Raggedy friend, the fearless crew finds itself in double trouble. Story is filled with much humor and plenty of action to hold young viewers' attention. CBS Video simultaneously releases three other "Raggedy Ann" videos, each marked by vivid animation and brightly colored packaging.

"Read To Me Volume 1," Telematrix (317-872-8801), 30 minutes, \$24.95. Interactive video "book" featuring five fun titles enables children to read along with the characters as the words are drawn out of characters, and narration is slow and steady.

environments, including a rock-climbing expedition, a cycle race, and a beach volleyball game. These video "windows" are kind of a double-edged sword—they're interesting but also a bit distracting.

"Yoga Today," Yellow Cat Productions (202-543-2211), 60 minutes, \$29.95. The first video featuring a reciting the various influences of the first 100 years of yoga in the U.S. will provide a wide range of views, from yoga instructors to physicians to practitioners who want to learn more about the movement. Filmed last May at the Unity In Yoga Conference in Pennsylvania, "Yoga Today" features all of the above gathered in a natural environment to talk about yoga, engage in yoga, and experience with different types of yoga. Interviews with a host of instructors and

Video Previews is a weekly look at new titles at theatrical prices. Send review requests to Catherine Applefeld, 2238-B Cuthbert Ave., NW, Washington, D.C. 20008.

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## IVN, CIC TEAM

(Continued from page 47)

dent James Conner, who racked up sales of \$10 million in 1988, thinks CIC has the clout to double that percentage during the next three to four years.

Conner isn't worried about his product being lost in a welter of CIC theatrical titles that by definition dominate its release schedule. His reason? CIC already has a sizable financial investment to protect: the several hundred thousand dollars spent on repackaging most cassettes to better appeal to European tastes and sensibilities. The fees are "significant," Conner says.

Despite cultural homogenization, there remain differences. IVN, for example, has a children's travel series called "Video Field Trips"; it will require a new title because Conner has found that Europeans don't comprehend "field trips."

Conner does see one common thread: the use of television to showcase releases. "We're absolutely committed" to TV exposure, he says. "There's no question about it."

The medium helps in a couple of ways. IVN sells programs to cable networks like the Discovery and Disney channels, and tries where possible to tag the shows with 800 numbers promoting cassette sales. The Discovery Channel forbids the practice, Conner notes regretfully.

Retail, in any event, remains a slender reed on which to build a business. "If we had to rely on domestic home video sales, it would be very difficult to maintain a living," he acknowledges.

IVN has moved some 2 million units over the years, 70% of them the "Video Visits" and "Reader's Digest" releases. Prices have stabilized at a \$24.95 suggested list, too high for the mass merchants. Several, including Wal-Mart and Kmart, sampled the line but shipped back 50% of the 30,000 cassettes delivered.

Conner, unwilling to surrender "an important market," created a slimmed-down, 30-minute travel tape in a cardboard sleeve for \$9.95 that has "worked like a charm." Currently there are 35 titles under the Rand McNally name, with another 10 due in 1994.

## PICTURE THIS

(Continued from page 47)

VSDA's Don Rosenberg and Dawn Wiener, members and their distributors generally paid no attention. "Wait 'til the next time some one objects to a premium," Winnick vows, "I'll stand up and say, 'Do it again.'" Winnick acknowledges that wholesalers had full plates before Best's deal was announced in October, but says they could have done something. "All they did was reinforce the studio's position."

**STARTUP:** Al Cattabiani, once president of L.A.-based Pacific Arts, has formed Wellspring Media in New York. His focus: health and wellness, emphasizing the physical and spiritual aspects "steadily creeping into the mainstream." Wellspring, leasing space from strategic investor Business Research Publications, should have its first two video releases out in the second quarter. "It's the area I know best," says Cattabiani, who expects to try other media as well. The cassette, aimed at affluent markets, will be in the \$20-\$25 range.

# Four of Kathy Smith's Best Selling Videos

Available exclusively through A<sup>o</sup>Vision (WEA):

Instant Workout -50452 - 3 /\$19.95

Body Basics -50453 -3 /\$14.95

Ultimate Video Workout - 50454-3 /\$14.95

Tone Up - 50455-3 /\$14.95

## ALSO LOOK FOR:

Secrets of a Great Body, Lower Body-50456-3 /\$19.95

Secrets of a Great Body, Upper Body-50457-3 /\$19.95

March to Fitness-50517-3 /\$14.95

Great Buns & Thighs Step Workout- 50448-3 /\$19.95

Ultimate Stomach & Thighs -50449-3 /\$19.95

Weight Loss Workout - 50442-3 /\$19.95

And... Watch for other upcoming BodyVision<sup>TM</sup> titles, exclusively distributed by A<sup>o</sup>Vision.

Also available through Video Treasures:

Winning Workout

Starting Out

Fat Burning

Pregnancy

Step

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## COMMODORE TO LAUNCH 32-BIT CONSOLE

(Continued from page 14)

of engineering for Commodore International.

Commodore, which debuted the system in the U.K. in October, hopes the varied functionality, wide initial software selection, and low price of the Amiga CD32 will help it compete successfully with the 3DO, Sega Genesis CDX, Philips CD-I, and Atari Jaguar "set-top" systems, all of which also hook up directly to the television. Other set-top players include the Turbo Duo, Tandy VIS, and Pioneer LaserActive units.

The Amiga's leading CD-based competitors generally have higher prices for the same computer power. The CD-I player is 16-bit, with the Magnavox unit listing for \$399 and the Philips brand for \$499, as of press time. The 3DO machine is 32-bit, and Panasonic's model had a \$699 tag at its

debut. And the new Sega Genesis CDX is 16-bit and lists for \$396. In another category is the Atari Jaguar, a 64-bit cartridge-based player that retails for \$249 and has a \$200 add-on CD-ROM drive.

The terms "16-bit" or "32-bit" generally refer to the amount of information that the system's microprocessor can handle at any one moment in time, and to how much information can move on the "data bus" between the microprocessor and the system's memory at the moment. To put it simply, more bits mean faster game action and better visuals. The term "16-bit" is also applied to sound, and all five competing set-top formats currently offer 16-bit CD stereo sound.

A number of Amiga CD32 game titles have been "ported over," or converted, from CDTV and various video game formats. But several have been designed specifically for the new platform, including Gremlin's "Zool," Such Entertainment's "Defender Of The Crown II," Fairlight's "Oscar," Payognoia's "Microcosm," and Plattsoft's "Amiga CD Football."

CHRIS MCGOWAN

## LASER SCANS

(Continued from page 15)

two films by Christopher Nupen and includes Vladimir Ashkenazy, Pinchas Zukerman and Jacqueline du Pre. "Rach. Christmas Oratorio" (\$84.97) has Karl-Friedrich Beringer conducting the Windsbacher Boys' Choir. In "Wagner: Das Rheingold" (\$84.97) and "Wagner: Die Walkure" (\$89.97), Daniel Barenboim leads the Bayreuth Festival Chorus and Orchestra. The piano virtuosity of Mieczyslaw Horowitz is showcased in "Live At Carnegie Hall" (\$84.97), a laserdisc exclusive.

Pianist Andras Schiff is featured in "Rach. Goldberg Variations" (\$84.97), while Nicholas McGarvey conducts the Chamber Orchestra of Europe in "Mozart: Symphonies 39-41" (\$84.97).

LUMIVISION has segmented its Japanese animation catalog with "Robotech II: The Sentinels" (CLV/CAV, \$39.95), which includes follow-up episodes to the original "Robotech" series, and "Felix" (CAV, \$39.95) features 60 minutes of "Felix The Cat" cartoons from 1919-1930, when the agile feline enjoyed his greatest global popularity.

## 'STAR TREK' GAMES

(Continued from page 15)

using the controller and influence the game at any time."

Levine adds, "The average couch potato will understand this. And the rate of interactivity goes down as the user gets older, traditionally. So it's the game for the mass market, it has to have a feel like 'Pac-Man,' but also feel like Nintendo for the 12-year-old. We call it interactive interactivity."

"We hope this could be the first of a new form of entertainment. And if it's anywhere close to being successful, we think you'll see games like this really open up the marketplace." Levine adds. "Halo's big idea is in studying the possibility of releasing the 'Next Generation' video game in the Atari Jaguar cartridge and Macintosh CD-ROM formats."

## Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				*** NO. 1 ***			
1	1	6	CLIFFHANGER	Columbia TriStar Home Video 52233	Sylvester Stallone John Culligan	1993	R
2	3	4	RISING SUN	FoxVideo B520	Sean Connery Wesley Snipes	1993	R
3	2	7	SLIVER	Paramount Pictures Paramount Home Video 32722	Sharon Stone William Baldwin	1993	R
4	6	2	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meda Park	1993	PG
5	4	5	MADE IN AMERICA	Warner Bros. Inc. Warner Home Video 12652	Whoopi Goldberg Ted Danson	1993	PG-13
6	NEW	1	THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R
7	5	7	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG
8	7	11	INOCENT PROPOSAL	Paramount Pictures Paramount Home Video 32453	Robert Redford Demi Moore	1993	R
9	8	2	DRAGON: THE BRUCE LEE STORY	Universal City Studios MCA/Universal Home Video 81490	Jason Scott Lee	1993	PG-13
10	11	2	GUILTY AS SIN	Touchstone Pictures Touchstone Home Video 2009	Rebecca DeMunnay Don Johnson	1993	R
11	9	5	GENIES THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Maen Gambia Walter Matthau	1993	PG
12	10	5	LIFE WITH MIKEY	Touchstone Pictures Touchstone Home Video 21010	Michael J. Fox	1993	PG-13
13	12	9	POSSE	PolyGram Video 4040081153	Michael Van Peebles Steven Seiden	1993	R
14	NEW	1	OAVE	Warner Bros. Inc. Warner Home Video 12962	Kevin Kline Seymour Weaver	1993	PG-13
15	13	10	THE SANOLOT	FoxVideo B500	James Earl Jones Mink Stoltz	1993	PG
16	14	9	BORN YESTERDAY	Hollywood Pictures Hollywood Home Video 1744	Marlene Griffith John Goodman	1993	PG
17	18	2	SUPER MARIO BROS.	Hollywood Pictures Hollywood Home Video 2008	Bob Hoskins John Wood	1993	PG
18	15	18	GROUNDHOG DAY	Columbia TriStar Home Video 52293-5	Bill Murray Andie MacDowell	1993	PG
19	16	22	SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Christopher Lloyd	1992	R
20	17	10	THREE OF HEARTS	New Line Home Video Columbia TriStar Home Video 76043	William Baldwin Kelly Lynch	1993	R
21	21	7	WEEKEND AT BERNIE'S II	New Line Home Video Columbia TriStar Home Video 53663	Andrew McCarthy Jimmy Krumholtz	1993	R
22	22	29	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R
23	18	6	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R
24	20	6	LOST IN YONKERS	Columbia TriStar Home Video 53663	Richard Crayford Mercedes Russell	1993	PG
25	23	5	THE ADVENTURES OF HUCK FINN	Walt Disney Home Video 1896	Eliah Wood Courtney Vance	1993	PG
26	26	8	THE MUPPET CHRISTMAS CAROL	Walt Disney Home Video 1729	Michael Caine The Muppets	1992	G
27	25	10	COP AND A HALF	Universal City Studios MCA/Universal Home Video 81432	Burt Reynolds Norman D. Golden III	1993	R
28	NEW	1	BODIES, REST A MOTION	New Line Home Video Columbia TriStar Home Video 52223	Eric Stoltz Bridget Fonda	1993	R
29	24	4	AMERICAN HEART	Live Home Video 69046	Jeff Bridges Edward Furlong	1993	R
30	28	9	THE DARK HALF	Orion Pictures Orion Home Video 10225	Timothy Hutton Amy Madigan	1993	R
31	30	17	ALIVE	Touchstone Pictures Touchstone Home Video 1596	Anthony Quinn Vincent Spano	1993	R
32	NEW	1	HOUSE OF CAROS	Live Home Video 69040	Kathleen Turner Tammy Lee Jones	1993	PG-13
33	31	25	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Wesley Houston	1992	R
34	34	13	ALADDIN	Walt Disney Home Video 1662	Anatomized	1992	G
35	37	13	NATIONAL MALLUS'S LOADED WEAPON 1	New Line Home Video Columbia TriStar Home Video 52363	Emilio Estevez D. Jackson	1993	PG-13
36	NEW	1	INDECENT BEHAVIOR	Atlantic Group Films A/Vision Entertainment 50458-3	Sharon Tweed	1993	NR
37	40	12	THE NIGHT WE NEVER MET	Miramax Films	Matthew Broderick Annette Bening	1993	R
38	38	1	A FAR OFF PLACE	Amigos Entertainment Walt Disney Home Video 1795	Renee Zellweger Anne Reardon	1993	PG
39	32	4	SPLITTING HEIRS	Universal City Studios MCA/Universal Home Video 81494	John Cusack Rick Moranis	1993	PG-13
40	35	15	FIRE IN THE SKY	Paramount Pictures Paramount Home Video 32827	D.B. Sweeney James Garner	1993	PG-13

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## THE REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE(S)/STUDIO(S)	WEEKEND GROSSES	NO. OF THEATRES PER SCREEN	WEEKS IN RELEASE	TOTAL GROSS TO DATE
1	Mrs. Doubtfire (20th Century Fox)	16,346,568	2,025	5	122,483,938
2	The Pelican Brief (Warner Bros.)	13,129,302	2,006	2	61,056,465
3	Tombsone (Buena Vista)	8,720,255	1,965	1	23,155,418
4	Sister Act 2 (Buena Vista)	8,234,480	2,106	3	41,170,483
5	Beethoven's 2nd (Universal)	7,567,390	2,048	2	31,869,710
6	Crucial Men (Warner Bros.)	7,488,527	1,244	6,020	11,969,927
7	Paramus's World 2 (Paramount)	4,012,807	2,240	3	40,147,889
8	The Piano (Miramax)	2,369,154	523	7	17,189,365
9	Genomino (Columbia)	2,010,680	1,638	3	15,091,078
10	Ghost In The Machine (20th Century Fox)	1,854,431	1,001	1	2,624,806



# Calendar

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to **CALENDAR**, 1515 Broadway, New York, N.Y. 10036.

## JANUARY

Jan. 11, **Inside Labels: How They're Staying Lean And Groing In A Volatile Economy**, panel discussion presented by the California Copyright Conference, the Sportsman's Lodge, Studio City, Calif. 818-548-5780.

Jan. 13-16, **21st Annual International Assn. of Jazz Educators Conference**, Sheraton, Boston. 913-776-3744.

Jan. 14-16, **The Local Music Store Seminar & Showcase**, Barco Resort, Arlington, Va. Nick Kady, 703-641-8995.

Jan. 15-18, **MILA '94**, international multimedia conference, presented by MIMA, Paris des Festivals, Cannes, France. Diana Butler, 819-829-4220.

Jan. 19, **Rock And Roll Hall Of Fame Induction Ceremony**, Waldorf-Astoria, New York.

Jan. 19-21, **Billboard Dance Music Summit**, Pae Pacific Hotel, San Francisco. Melissa South, 212-536-5018.

Jan. 21-24, **National Assn. of Music Merchants Conference**, Anaheim Convention Center, Anaheim, Calif. 915-439-8001.

Jan. 24, **"Independent Labels In The 1990s: An Alternate Route To The Top"**, panel discussion presented by the New York chapter of NARAS, Merkin Hall, New York. 212-245-5400.

Jan. 25, **Deadline for entries for the 1994 Billboard Awards**, Maureen Ryan, 212-536-5002.

Jan. 25, **"Copyrights And Trademarks—How To Protect Your Creative Work"**, seminar presented by Entertainment Weekly and Wolters Kluwer Learning Assets, New York. 212-570-5500.

Jan. 27, **Los Angeles Chapter of NARAS Luncheon**, featuring discussion of authorship vs. artists' rights with live composer Glynn Clement and Jerry Goldstein, Hotel Sofitel/Mo Anson, Los Angeles. 818-843-8253.

Jan. 28-30, **"Digital Sampling: A Comprehensive Seminar For Musicians"**, sponsored by the Music Technology Division of Berklee College of Music, Boston. Lynette Hilday, 617-266-1400 x108.

Jan. 29, **"Agenda '94"**, regional meeting of the Atlanta chapter of the Women In Music Business Assn., Decatur Holiday Inn, Decatur, Ga. 404-294-4223.

Jan. 29-Feb. 1, **51st Annual National Re-**

gious Broadcasters Convention, Sheraton Washington, Washington, D.C. 703-330-7000.

Jan. 30-Feb. 3, **MIDEM Conference**, including International Retailer and Manufacturers Conference on Jan. 31 and New Technologies, Music and the Music Industry conference on Feb. 1, Palais des Festivals, Cannes. 212-689-4220.

## FEBRUARY

Feb. 2, **International Managers Forum Meeting**, ASCAP Building, New York. Barry Bergman, 212-387-6550.

Feb. 3, **"The Electronic Superhighway: How To Get From The Low-End To The Fast Lane"**, presented by MTS, Time-Life Building, New York. Lyvian Kim, 212-387-6550.

Feb. 3-6, **Performance Magazine's Summit Conference**, Hotel Sofitel/Mo Anson, Los Angeles. Shelly Watkins, 817-338-9444.

Feb. 7, **21st Annual American Music Awards Show**, Shrine Auditorium, Los Angeles. 213-655-5560.

Feb. 9-13, **Urban Network Power-Jam**, Los Angeles Airport Marriott, Los Angeles. 818-843-5800.

Feb. 14, **BRIT Awards**, Alexandra Palace, London. 011-44-71-267-4422.

Feb. 17, **American Latin Music Assn. (ALMA) Third Annual Meeting**, Hotel Los Angeles Airport Marriott, Los Angeles. Olga Cardona, 212-597-7545.

Feb. 17-19, **Gavin Summit**, Westin St. Francis Hotel, San Francisco. 415-495-1990.

Feb. 20-23, **Audio Engineering Society Convention**, Marlin Conference And Exhibition Center, Amsterdam. 212-661-8282.

Feb. 27, **MusicCare "Pulse Of The Year" Tribune Dinner**, featuring Gloria Estefan, presented by the NARAS Foundation, Waldorf-Astoria, New York. 210-392-3177 x303.

## MARCH

March 1, **Grammy Awards**, Radio City Music Hall, New York. 212-245-5440.

March 1-5, **Winter Music Conference**, Fontainebleau Hilton Resort And Spa, Miami Beach, Fla. 305-563-4444.

March 2, **RRS Foundation Premier Awards**, Roseland, New York. 212-307-1554.

March 2-4, **American Music Association Music-Vide Division Distinguished Service Award Presentation**, honoring Rachelle Friedman of J&R Music World, Plaza Music, New York. Leroy Mylen, 212-751-8000, 4338.

March 2-5, **Country Radio Seminar**, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

March 4-6, **International Live Music Conference**, Regent Hotel, London. Primary Talent, Inc. 212-447-1385-9000.

March 9-13, **24th Annual IFA Summit, "The Digital Millennium: Planning For Changes In Technology, Economics, and Marketing"**, Lower's Vertigo, Canyon Resort Hotel, Tucson, Ariz. 213-643-0620.

March 10, **1994 Billie Awards**, The Puck Building, New York. Maureen Ryan, 212-536-5002.

March 15, **Eighth Annual Soul Train Music Awards**, Shrine Auditorium, Los Angeles. 310-838-8322.

March 16-20, **Eighth Annual South By Southwest Music And Media Conference**, Austin Convention Center and the Hyatt Regency Hotel, Austin, Texas. 512-467-7979.

March 22-27, **36th Annual NAMM Convention**, San Francisco Marriott, San Francisco. 609-596-2221.



**Food, Folks & Fun**, Chuck Mangione is congratulated after headlining at the Friday night program of Buttstock '93, a fundraiser for the Make-A-Wish Foundation. The night's festivities also included a gourmet meal. More than 500 people paid \$100 each to attend the dinner and concert. Saturday's program featured children's act Craig & Company. The event, in its second year, was held at the Buttes resort in Tempe, Ariz. Shown, from left, are Robert Moberg, the Buttes; Mangione; Rebecca Reeves, Rebecca Reeves Public Relations; and Charles T. Johnson, president/CEO, Select Artists Associates, which produced and promoted the event.

## LIFELINES

### BIRTHS

Girl, Rebecca Lynn, to Skip and Angel Ewing, Dec. 14 in Nashville. He is a songwriter whose latest hit is the single "Coast Of Colorado" and "Gospel According To Luke." He also penned No. 1 country hits "If I Didn't Have You" for Randy Travis and "Love, Me" for Collin Raye.

Girl, Dylan Page, to Laurence and Renne Rudolph, Dec. 17 in New York. He is a partner in an entertainment law firm of Rudolph & Beer.

Boy, Calvin Cole-John, to Gerald and Edna Chue-Alston, Dec. 30 in Jersey City, N.J. He is a Grammy-winning recording artist with Scotti Bros. Records. She is an actress.

### MARRIAGES

David Fulkerson to Linda Owen, Dec. 25 in Austin, Texas. He is a musician. She is media relations and publicity coordinator for South By Southwest.

### DEATHS

Herman Harper, 51, Dec. 17, in Nashville, of a cerebral aneurysm. At the time of his death, Harper was a member of the Carol Lee Singers, a backup group for performers on the Grand Ole Opry. Harper, who had worked in this capacity at the Opry for the past 20 years, was an early member of the Oak Ridge Boys. After leaving that act in 1968, Harper went into gospel booking with Don Light. He also sang on records and commercials and composed gospel music. He was survived by his wife, three sons, and eight grandchildren.

Bob Shepard, 76, of a heart attack, Dec. 17 in New York. Shepard was a radio and TV announcer from the '40s through the '60s. He began in 1941 as staff announcer for NBC Radio affiliate WABC in New York City and WOL in Pa., then moved to New York as staff announcer for WOR. A year later, he began free-lancing as a radio announcer. He was MC'd for band leaders Sammy Kaye, Xavier Cugat, and

Horace Heidt, as well as an announcer for the NBC radio show "Mr. District Attorney." He was also an announcer for many TV shows. He is survived by his wife Suzanne; her brother Dick, a former radio personality on WNEW and WABC New York; daughter Caroline, Sony Music's VP of advertising/creative services; his son Jonathan; and two grandchildren.

Patrick "Dirtman" Thompson, 29, of a gunshot wound, Dec. 21 in Dela Vega City, Spanish Town, Jamaica. Authorities are still investigating the circumstances of the shooting. Thompson was a DJ/songwriter whose Jamaican hits included "Thank You," "Borrow Man," "Hot Die Year," "Bam," "Boast And Wine," and "Graduation." He was close to completing his first album for RCA Records, which was due out in April. He is survived by his parents; two brothers, Tyrone (a veteran DJ under the stage name Papa San) and Ruel (a keyboardist whose stage name is Maurice); two sisters, Jezebel and Angela; his girlfriend, who is pregnant; and five children.

Howard King, 48, of a heart attack, Dec. 25 in Los Angeles. King was a trial lawyer who, in his 25-year career, represented such stars as Stevie Wonder, Tom Waits, Janet Jackson, and Axl Rose. He also handled legal matters for Warner Bros. Records, Capitol Records, Walt Disney Pictures, and Paramount Pictures Corp. He is survived by his wife, Leslie; three sons, Tyler, Gregory, and Alexander; and his sister, Vita. Donations may be made to the William F. Fisher Foundation, the Crossroads School for Arts and Sciences, or the Center For Early Education.

Mack David, 81, of a heart attack,

Dec. 30 in Rancho Mirage, Calif. A composer and lyricist, David wrote some 1,000 songs and received eight Academy Award nominations, including one for songs he wrote with Sammy Fain for Walt Disney's "Cinderella." Among his hit songs were "My Own True Love" (Tara's Theme), a lyric he wrote to the Max Steiner theme for "Gone With The Wind" 15 years after the film was released, "La Vie En Rose," "Cherry Pink And Apple Blossom White," "Born To Be Blue" and "I Don't Care If The Sun Don't Shine." Besides Fain and Steiner, his other writing partners included Henry Mancini, Jerry Livingston, Alvin Krammer, Jan Whitney, Count Basie, Bud Bacharach, and Ernest Gold. David, a member of ASCAP since 1934 and also of the Songwriters Hall of Fame, was also the author of lyrics for many TV themes, including "77 Sunset Strip," "Hawaiian Eyes," and "Sunshine." He is survived by his wife, Bear; his brother, lyricist and former ASCAP president Hal David; a son, John; a daughter, Rosemary; and two grandchildren.

Iring "Swifty" Lazar, 86, of kidney failure, Dec. 30 in Beverly Hills, Calif. Lazar was the agent for many entertainment celebrities, including Noel Coward, Ira Gershwin, Moss Hart, Alan Jay Lerner, Frederick Loewe, Cole Porter, and Richard Rodgers. He began his career as an attorney in Manhattan, representing show business clients. Five years later, he joined the Reding Musical Corp. in America as an agent, where he booked bands including Tommy Dorsey's and Gene Krupa's. During World War II, he was writer Moss Hart, and after the war began acquiring his celebrity clientele. His wife, May, died last January at the age of 60.

Send information to **Lifelines**, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

## FOR THE RECORD

The correct name of the Prong album mentioned in a story in the Jan. 8 issue is "Cleansing."

# Pro Audio Bez Updates Sounds of Memphis At Kiva Studios

■ BY PETER CRONIN

**MEMPHIS**—He was the first official occupant, but if Sam the Sham stopped by Memphis' Kiva Recording Studios today, he wouldn't recognize the place. The studio originally was built by the star with help from his label, MGM Records, in 1969, in the wake of such chart successes as "Woody Bully" and "Lil Red Riding Hood." Back then it was known as "Sounds Of Memphis" and was tied to the record label of the same name. It's gone through a few owners since those bygone days, including legendary Stax instrumentalists the Bar-Kays, but current studio manager/in-house engineer Gary Harwood says that when Gary Bez bought the facility in late 1986, he took it back to the concrete walls all the way around, and completely redid it.

Bez dubbed the place Kiva (a Hopi Indian word meaning "cultural meeting place") and has been updating the studio continually ever since. Today, with an impressive collection of tube microphones and a wealth of vintage and state-of-the-art gear, Kiva is one of the premier recording facilities in the South, attracting both national and international clients.

"A great market for Memphis is the European market," says Bez. "They hold Memphis on a pedestal because of its musical heritage much more than Americans do." Some International recording artists like Lou Reed have recently made the trip from Spain to Kiva to record their latest project, and French reggae rock act Tonton David recently was in with producer Glen Rosenzweig and engineer Bob Feaster. The Paris-based band was working with the Memphis Horns in Kiva's Studio B recording upcoming releases for Virgin affiliate Delabel Records.

Studio B, with its Mitsubishi Westar system with added New Flyer (Faders), is primarily a mixing and overdubbing room and has been

used extensively on the many synth-based, R&B-type projects that come through the studio. But Kiva's real centerpiece is Studio A, with its SSL 4066 G Series console with total recall and automation, and a 16-channel API console, and a beach-themed room so that it's automated to the SSL.

"As far as we know, we are the only ones to have put SSL automation on an alien console," says Bez. "We did it in-house with our own technical department. It was such a brilliant job, I wish we could market the process."

Studio A's control room was revamped in 1989 by Tom Hidley. Under the watchful eye of the legendary studio designer, the control room underwent a complete redesign. With its Kinoshita monitoring system, the room is tuned way down to 24 Hz.

"That control room is absolutely colorless," says Bez. "The benefits of working in this 'Hidley environment' are that you can listen to the main monitoring all day long and your ears won't be fatigued. And you can track, overdub, and mix on large monitors, so your end product doesn't sound like it was done on the small, near-field speakers that so many people are using. Also, with the tape machines, amplifiers, and computers in their own equipment room, the control room is as quiet as any in the world."

Right outside Studio A's control room window is the formidable, 1400-square-foot tracking space, with 23-foot ceilings that has become a favorite with local producers like Jim Dickinson for its massive drum sound. Adjoining that space are three iso booths, one of which was specially designed as a guitar booth by former Eagle and Kiva regular Joe Walsh and was extensively by Stevie Ray Vaughan on his last studio project, "In Step," which was recorded at Kiva.

"Our niche has been that we're not in L.A. and we're not in New York," says Harwood. "A lot of pro-

ducers tend to bring their projects here, not necessarily to be isolated, but to be away from those major centers."

For that big-city feel you'll have to visit Kiva West, the sister studio that Bez opened in the L.A. suburb of Encino in 1990. Bez, along with Allen Sides of L.A.'s Ocean Way Studios, also has begun construction of a new facility in an abandoned church on Nashville's Music Row. But while Kiva the business is growing, the "delta vibe" around the original Memphis studio keeps the focus there squarely and totally on the music and the groove.

"Except for a phones person, there's no administration here, because all of that is handled out of L.A.," says Harwood. "When clients come here, I always tell them that the rules are, 'If you see it, grab it, it's yours. You run the place.' And they do."

Bez has been spending much of his time in L.A. these days, busy with the launch of a new blues label and planning the openings of BPA Blues Bar showcase clubs in Boston, New Orleans, Los Angeles, New York, London, and Paris. While he's excited about all the international business that Kiva has attracted, Bez feels that Memphis hasn't got-

ten its due as a music center. His latest move to correct that situation is a production and publishing company, now in the planning stages, that will be run by Memphis native Isaac Hayes.

"The primary reason we built Kiva originally was to establish some

means for the local and regional artists and songwriters to have an opportunity to do something as a career," says Bez. "I want to affect the Memphis business community more than just bring in some group from L.A. or Kansas City or wherever. That's what Memphis deserves."



Fender Bender. Eliot Berk, left, president of Berklee College of Music in Boston, celebrates the opening of the Fender Room with Bill Schiltz, president of Fender Musical Instruments.

## EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

U.K.

**ADVISION STUDIOS** in Brighton has closed. The studio was one of the last names in the London scene to move to the south coast from its central London site some three years ago. At its peak, it also boasted three mobile trucks, one of which was equipped with a Lexicon Opus digital audio workstation.

**PAUL SAMUELSON'S** Sam Therapy studio in London has closed, as has been emptied of its contents. Samuelson blames ongoing landlord problems and a preposterous rate of 15 pounds per square foot for his Opiflex 3D automated 56-channel DDA AMR24-equipped studio.

He believes he will be able to bounce back. "I think I could be setting up a new studio—bigger and better—with other facilities, and it will be called Essential Therapy," he says.

**THE LAST TWO YEARS** have seen TDA PA and pro audio equipment installed at 25 major football stadiums in the U.K., including Hampden Park, Glasgow, Manchester United, Sheffield Wednesday, and Glasgow Rangers.

**ROCK OPERA** "The Iron Man"—with music and lyrics by Pete Townshend—has opened at London's Young Vic theater with 16 Meyer Sound UPM-1 Ultrameries loudspeakers and a cluster of four Meyer UPA-1s, in a system designed by Autograph Sound Recording's Bobby Aiken.

**SOUNDSCRAFT HAS CREATED** a Soundcraft Broadcast division. Adrian Curtis, as head of broadcast, will supervise new and existing product development and international sales. Jon Ridel is head of U.K. sales, while the service department is headed by Martin Hutton.

**IN-EAR MONITORING SYSTEMS** from Garwood Communications have recently been bought by artists including Take That, Lennox Kravitz, Deborah Harry, and U2.

SWITZERLAND

**IFPT Switzerland** has succeeded in intercepting and destroying 294,110 pirate CD copies of Enis Presley's "Movie Hits 1." The case is thought to have involved the largest-ever number of pirate CDs of one title.

NORWAY

**TWENTY-FIVE PAIRS** of Spendor LSS/5a monitors will be used by NRK for its coverage of the Winter Olympics in Lillehammer, Norway, in February, as part of a Sona Broadcast International Systems installation. More than 50 Chromatic in-picture audio level meters also have been ordered for the project from Michael Stevens & Partners, London. NRK and Canadian CTI will, between them, use a total of 11

Sony Super Motion systems for the fast-action events.

FRANCE

**RADIO FRANCE** has taken delivery of 30 Akai DD1000 magneto-optical disc recorder/reducers with DL600 broadcast remotes for its local radio stations. Meanwhile, Akai has announced that it will soon be adding MIDI machine control, MTC capability, and a SCSI-B protocol for its four-track, stand-alone DR48 hard-disc recorder/editor.

THE NETHERLANDS

**DAR HAS NOTCHED** a number of new broadcast and postproduction customers in its hard-disc-based systems. VUT studio in Bulgaria and public broadcaster NHK in Japan each have taken delivery of eight-channel SoundStation Sigma. In Spain, the Radió-bes Sintonia has bought two SoundStation Delta 8 systems.

Batch facility Valerius Group of Hibernia is opening a DAIKOR dubbing studio for voice recording and editing for its CD-I and cartoon projects, with music effects, dubbing, and mixing being performed in a 16-channel SoundStation Sigma suite. Other companies opting for Sabre include the Swiss Army Film Service in Bern, Switzerland, and one of India's largest postproduction companies, Western Outdoor Advertising in Bombay.

(Continued on next page)

## newslines...

"LOS ANGELES FACILITIES need to talk to one another." So says newly created SPARS president Howard Schwartz of the goal established by the society's planned Los Angeles chapter. The West Coast group, modeled on the New York chapter, debuts Thursday (13) with an informal cocktail party that anyone involved in the recording industry, whether a SPARS member or not, is invited to attend.

"This meeting will hopefully solidify SPARS' commitment to California and the Los Angeles/Hollywood community," adds Schwartz. "We are looking forward to a large turnout and an aggressive posture that will benefit all current and future members of SPARS."

More details are available via SPARS at 800-771-7727.

**DOLBY LABORATORIES** has promoted three managers to VP positions as part of a reorganization aimed at providing more responsive customer service to the marketplace.

The new VPs are Bill Mead, now VP of film marketing; David Gray, VP of Hollywood film production; and Michael Di Cosimo, VP, East Coast Division.

# Mobile Fidelity Makes New GAINS In Audiophile Vinyl Market

(Continued from page 6)

side of its remastering facility. The resulting technological enhancements are part of what Mobile Fidelity is calling the Greater Ambient Information Network (GAIN) System.

"GAIN is a network of improvements starting with the tape machine, running all the way through to a re-structured and redesigned head amplifier for the vinyl cutting system," says Mobile president Herb Belkin. "These components are connected together, removing as many impediments as we can along the way."

Along with Pass, Mobile also hired digital wizard Mike Moffat, founder of Digital Design Corp., to improve the CD remastering side of its label's sound lab.

"The thing that everybody seeks in audio is realism," says Belkin. "Realism is not only the reproduction of the note, but the life around it. That is what the GAIN System is supposed to do, no matter which line you pursue, analog or digital. Obviously, because the technologies are different, we have taken different approaches on each side. In each chain, we addressed each component with that result in mind—taking the latest technology, in many cases without regard to cost, to make that ambient experience."

## EURO SOUNDS

(Continued from preceding page)

### GERMANY

SONY MULTITRACK DASH has scored new sales in Germany, Norway, France, the Netherlands, and the U.K. The latest 3248s customers include Studio Rehearsal, near Berlin; Cologne broadcaster WDR, which has ordered a second, primarily for outside broadcast use; and producer Sylvester Levay, who has bought a version with AES/EBU I/Os and time-code options for his own facility near Munich. Kocht Records in Munich has bought a 3248s. Major Studios in Oslo have bought a PCM-3248s, as has postproduction outfit Image Resource and rental company 44.1 in

Pass adds, "There are aspects to vinyl, in terms of what it offers the medium, that are not adequately represented in the digital format. I know I share that feeling with a lot of people."

Mobile Fidelity's first vinyl/GAIN System-enhanced release is Muddy Waters' 1963 Chess Records classic "Folk Singer," which features Willie Dixon, Buddy Guy, and Otis Spann, among others. The release is to be unveiled at the Winter Consumer Electronics Show in Las Vegas-Jan. 6-9. It also is available on gold Ultradisc CD. Subsequent releases will include titles by Pink Floyd, the Manhattan Transfer, and Emerson, Lake & Palmer.

Though a list price for the records hasn't been set, Belkin expects they will retail for approximately \$18.99.

"The idea of a Chess recording being considered audiophile didn't make any sense, but I had heard this album referred to in that light more than once," says Mobile Fidelity VP/head of product development Michael Grantham of the Waters album. "I bought the commercial pressing, and from hearing that, knew it was well-recorded. When we found the first-generation masters at MCA in the 'chess vault' I was quite pleased. We've stepped that up and made it

really great. You can really hear the room, the chairs creaking, and spit on the microphone. It's almost spooky." Mobile Fidelity also made improvements in the composition of the records themselves. New Mobile vinyl releases will be 200 grams.

"Most records are 120 grams, and most audiophile records are 160 grams," notes Joe Bernuade, Mobile director of development. "With the exception of our UHQ releases, which were 180 grams, our previous records were 180 grams. Two hundred grams gives even more depth for the pressing to be cut into deeper, and gives us that big sonic boom."

With vinyl counterparts to major-

artist releases such as Pearl Jam and Bruce Springsteen selling briskly, Mobile Fidelity is hoping its re-entirety will generate stronger consumer response.

"The audience for this product is great enough that they will seek it out," says Mobile VP of sales Jim Benz. "We get calls every day from people wanting us to do this."

Pass notes that "there are people out there who are approaching vinyl with this kind of quality, but none of them have the savvy to price it and distribute it in a fashion that is really happening. That is probably the most unusual thing about Mobile in this arena. They are releasing record-

ings that tend to be popular. They are not making obscure recordings. In that regard, Mobile is a crossover phenomenon because they are committed to creating the very best sound with titles that are already classic."

The vinyl discs will be marketed through high-end audio component retailers and selected independent record retailers, according to Belkin. "Since we haven't been in this market in 35 years, and since we are selling this somewhat differently, I don't know how many well sell," he adds. "I expect that we will sell a minimum of 10,000, but there are people who say that I'm way low."

## Billboard.

# STUDIO ACTION™

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JAN. 6, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE-SALES
TITLE/Artist/Producer (Label)	HERO Mariah Carey/ W. Alanaressi M. Carey (Columbia)	CAN WE TALK Terin Campbell/ Babyface D. Simmons (Qwest)	WILD ONE Faith Hill/ S. Hendricks (Warner Bros.)	WHAT'S MY NAME Snoop Doggy Dog Dr. Dre (Death Row)	GETTO JAM Domino/ Domino, DJ Bulfrat (Defunct)
RECORDING STUDIO(S) Engineer(s)	RIGHT TRACK (New York) Dana Jon Chappelle	DOPLER/ OCEANWAY (Atlanta, GA/ Los Angeles) Jim Zumpano/ Donnell Sullivan	WOODLAND (Nashville) John Kellon	VILLAGE RECORDER (Los Angeles) Barry Goldberg	SKIP SAYLORS (Los Angeles) Louie Teran
RECORDING CONSOLE(S)	SSL 4064	SSL 4000E/ Neve 8078	Neve 8068	SSL 4000E G Computer	API
MULTITRACK/2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Otari MTR-901/ ATR 124	Mitsubishi X-850	Studer A800	Studer A800
STUDIO MONITOR(S)	Tannoy	Augsperger/ Custom Oceanway	Westlake	JBK with TAD Yamaha NS10	Yamaha NS10
MASTER TAPE	Ampex 467	3M 996	Ampex 467	Ampex 499	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	RIGHT TRACK (New York) Mick Guzauski	LARRABEE (Los Angeles) Dave Way	THE CASTLE (Franklin, TN) Scott Hendricks	LARRABEE WEST (Los Angeles) Chris Taylor Barry Goldberg	SKIP SAYLORS (Los Angeles) Sean Freehill
CONSOLE(S)	SSL 4080	SSL 4000G	SSL 4000G	SSL 4068E	API
MULTITRACK/2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Studer A827	Sony 3348	Studer A800	Studer A800
STUDIO MONITOR(S)	Genelec	Augsperger TAD	UREI 813A B&W	Augsperger Custom Yamaha NS10	Yamaha NS10
MASTER TAPE	3M 996	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MASTERING (ALBUM) Engineer	GATEWAY Bob Ludwig	BERNIE GRUNDMAN Bernie Grundman	GEORGETOWN MASTERS Denny Purcell	BERNIE GRUNDMAN Bernie Grundman	CAPITOL MASTERING Wally T.
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing

© 1994, Billboard. R&B appears in Hot 100, R&B & Country appear in this feature each time. Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.



Byrning Down The House. Luaka Bop recording artist David Byrne is new New York's Clinton Recording recently, working on his new solo set with producer Andy Lindsey and engineer/co-producer Susan Rogers. The project was recorded through the classic Neve 8078 console into the Studer A800 24-track. Pictured in control room B, from left, are Rogers, Byrne, and Lindsey.









**Be-U-T-Ful**—Image recording artist John Waits is congratulated by the WZLX (B97) New Orleans bee mascot for helping to raise \$45,000 for a local children's charity through a benefit concert.

## Smaller Market Stations Use Consultants, Too Study Shows AC, Country Do Most Market Research

■ BY PHYLIS STARK

**NEW YORK**—Use of radio research and programming consultants most often is associated with stations in the top 100 markets, but according to a new study, 53% of music stations in Arbitron markets 100 through 200 research their music, and 72% use the services of a programming consultant.

Most stations in those markets also research their format mechanics, presentation, and personalities, and many use database marketing, according to the "Second Hundred Markets Study" conducted by the St. Louis-based Pinpoint Companies and released by Philadelphia-based J.R. Russ Programming & Research.

The study polled 859 stations in the following formats: top 40, AC, country, album rock, and oldies. No urban stations responded to the survey. There also was an "other" category used in the survey to encompass the remaining formats, including classical and adult standards.

While an average of 53% of surveyed stations research their music,

in some formats the figure is much higher. Broken down by format, 80% of ACs do music research, as do 66% of top 40s, 60% of country stations, 50% of oldies stations, 42% of album rockers, and 25% of others.

An average of 65% of responding stations research their format mechanics and presentation, but individual format numbers once again are higher. They are 100% of both AC and oldies stations, 80% of country stations, 66% of top 40s, 28% of album rockers, and 50% of others.

Percentages of stations that research their personalities are 100% of ACs, 66% of top 40s, 60% of country stations, 42% of album rockers, and 50% of oldies stations, for an average of 58%.

The survey also asked two questions about consultants, including one asking which services stations in the second hundred markets use consultants for. Seventy-three percent of the respondents cited programming, 26% said engineering, 19% said sales, 11% said promotions/marketing, and 19% don't use consultants. In the AC and oldies categories, 100% of responding stations said they use programming consultants.

Asked how much they pay their consultants each month, the average answer was \$1,000-\$2,000. Of those respondents who use consultants, 38% cited that figure, 19% said \$500-\$1,000, 11% said up to \$500, 11% said \$2,000 or more, and 19% said they do not pay their consultants.

Asked how much time they would spend on market research prior to a format change, the most common answer among surveyed stations was 90 days or more. That figure was cited by 30% of the respondents. Other choices were 30-60 days (23%), 60-90 days (12%), none at all, and 0-30 days (11%).

Breaking the responses down by format, top 40 tends to move the fastest, with AC, country, and oldies are slowest. Top 40 respondents were divided into two selections: 60-

■ BY CARRIE BORZILLO

**LOS ANGELES**—Here's a simple equation for an innovative new format: Take the No. 1 and No. 2 stations in the market and combine the formats into one. That's exactly what Biloxi, Miss., residents Debra and Bill Sanford, and Edward "The Reverend" Powell did with their station, WWXX.

The format is a 50-50 mix of classic rock and hot country. The owner is Debra Sanford, a first-time business owner and mother of five.

WWXX, a 6,000-watt station with a strategically placed antenna on Highway 90 in the middle of the Gulf Coast on top of the Gulf Towers building, is not only Sanford's first business, it's also her first radio gig. "It's something I've always wanted

to do," she says. "Bill and I both really love music and we wanted to be in the industry so we decided to make a go at it. I didn't know it would be this tough, though."

Sanford says the idea for the for-

**WWXX FM 92.5**

mat came from Powell, a club DJ who found that people really liked the way he mixed country music and rock at Michael's, a popular local nightclub.

WWXX, which covers the Gulf Coast from Alabama to Louisiana, is probably the only station that can comfortably play both the Eagles originals and cuts from the "Garden of Eden" band, "The Reverend" Powell, an album featuring current country stars covering Eagles hits.

At WWXX, two country songs are played next to two classic rock songs throughout the day. The station operates half live and half automated.

Here's how recent, afternoon hour-long shows Joe Dief, "John Deere Green," Doug Stone, "I Never Knew Love," Bonnie Raitt, "Something To Talk About," Brewer & Shipley, "One Step Over the Line," "Garden of Eden," "The Reverend" Powell, "American Hooker (No Bar Association)," Mark Chesnut, "I Just Wanted You To Know," the Poies, "The Second Step," "You Take Me Back," "Small Towns," Suzy Boggus, "Hey Cinderella," Clint Black, "Desperado," Janis Joplin, "Me & Bobby McGee," Ram Earth, "I Just Want To Celebrate," Rick Trevino, "Just Enough Rope," Collin Raye, "That's My Story," Creedence Clearwater Revival, "Up Around The Bend," and PTO, "Taking Care Of Business."

Debra Sanford programs the country songs while her husband, Bill, programs the classic rock. Powell also has his hand in the programming and oversees all of the jocks. Debra's method of choosing songs is looking through Billboard's Hot Country Singles chart and weeding out the "twangy and slower-sounding songs" from the top half of the chart. "On the rock out, Bill says he looks for good '70s and '80s songs that aren't too hard and that are somewhat danceable. Some of his more surprising choices heard on WWXX are Bon Jovi's "You Give Love A Bad Name," Poison's "Your Mama Don't Dance," Guns N' Roses' "Paradise," and Kiss' "Rock And Roll All Nite."

"We started out doing top 40 country for nine to 10 months but we felt like we were drowning, and we didn't know what others were doing," says Bill. "So we hired Powell and he told us about how the crowd at Michael's loves classic rock and country because they can dance to both. It all sounds the same, basically. This market is pretty much made up of rednecks or classic rock freaks." "New country really sounds like rock now," adds Debra. "We try to

keep it pretty much middle of the road, without playing heavy rock songs or real twangy kinds of country songs. It seems to be going over big with our business because it keeps the employees happy."

Since Biloxi has 17 stations, including four other country outlets and a few rock outlets, the Sanfords position WWXX as a station for listeners who don't want to flip from country to rock all day.

Based on the station's content winners list, Debra says an equal amount of females and males, ranging in age from 19-50, listen to WWXX.

As a way to promote the station, WWXX airs Good Sports' syndicated show, "The Kenny Stabler Show," which broadcasts live from the Casinorail in Biloxi on Monday nights. Powell also hosts dance nights at Michael's on Wednesdays, Fridays, and Saturdays, bringing in 800-1,000 people.

Since WWXX has been doing the classic rock/country mix for only six months, the Sanfords say it is too big to see real ratings results. However, Bill hopes to reach No. 4 or No. 5 in the market.

"The response we've had so far has been incredible," he says. "Our jocks are jammed and all the calls have been positive. Advertisers like it, too."

Powell, who serves as PD/OM/programming man, says he started mixing hip-hop music with country music at Michael's, where people would be line-dancing to Tag Team's "Whoomp! There It Is." Then he experimented with classic rock music and found dancers two-stepping to Eric Clapton's "Layla."

"I think we're reaching the younger

(Continued on page 63)

## Stem Difficulties Start FCC's Year

■ BY BILL HOLLAND

**WASHINGTON, D.C.**—Three new complaints of indecent programming on Infinity Broadcasting's syndicated Howard Stern morning show being reviewed by the FCC in the first days of 1994 have raised the stakes again in the standoff between the commission and Infinity.

The new complaints are in addition to those awaiting action by the commission; the former complaints have asked the commission to turn down several pending sales of major-market

**It's A Small World.** Jonathan Brandis, a star of television's "SeaQuest," stops by KPLS Anaheim, Calif., an affiliate of Children's Satellite Network's "Radio AMHS" format, to schmooze 9-year-old jock Ashley McCormick. McCormick is one of five new hosts who join on-air jobs at the station.





# Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems. Radio Tracks surveys 100 airplay stations each week and report the 25 tracks in a week. Songs ranked by number of stations.

	WEEK	LAST WEEK	WEEKS ON CHART	WEEK ON CHART	TITLE	ARTIST	LABEL/DISTRIBUTING LABEL
1	1	1	12		DAUGHTER	PEARL JAM	EPIC
2	2	3	12		BAD THING	CRY OF LOVE	EPIC
3	3	2	11		MARY JANE'S LAST DANCE	TOM PETTY & HEARTBREAKERS	WEA
4	4	5	9		COLD FIRE	THE HEARTBREAKERS	WEA
5	5	4	12		AMAZING	AEROSMITH	WEA
6	6	7	11		FOUND OUT ABOUT YOU	GUN BLOSSOMS	WEA
7	7	7	10		CREEP	STONE TEMPLE PILOTS	WEA
8	8	9	13		THAT DON'T SATISFY ME	BROTHER CANE	WEA
9	9	10	13		STONE FREE	ERIC CLAPTON	WEA
10	10	10	5		ALL APOLOGIES	NIRVANA	WEA
11	11	12	6		HAIR OF THE DOG	GUNS N' ROSES	WEA
12	12	14	6		TONES OF HOG	BLIND MELON	WEA
13	12	11	16		DOWN IN A HOLE	ALICE IN CHAINS	WEA
14	14	18	7		YOU	CANDICE	WEA
15	16	20	4		MAJOR DEPRESSION	JEFF BECK AND SEALS	WEA
16	22	21	6		ESTRANGED	GUNS N' ROSES	WEA
17	18	26	3		MR. JONES	COUNTING CROWS	WEA
18	17	19	9		BITTERSWEET	BIG HEAD TODD & THE MONSTERS	WEA
19	15	13	9		STAY (FARAWAY, SO CLOSE)	U2	WEA
20	19	15	8		WOMAN	SCORPIONS	WEA
21	20	24	8		LOW	CRACKER	WEA
22	23	16	13		SHARKIN' THE BLUES	THE SCORPIONS CHEETAH WHEELS	WEA
23	21	19	13		LOVE IS A LEMON AND I WANT MY MONEY BACK	MEAT LOAF	WEA
24	24	23	15		SOBER	TOOL	WEA
25	26	22	9		LITTLE CRAZY	FIGHT	WEA
26	27	31	4		GONE DEAD TRAIN	GEORGE THOROGOOD & DESTROYERS	WEA
27	28	28	5		NOTHING	IAN MOORE	WEA
28	31	32	18		HUMAN WHEELS	JOHN MULLEN/CAMP	WEA
29	29	27	8		99 WAYS TO DIE	MEGADETH	WEA
30	30	30	18		HEART SHAPED BOX	NIRVANA	WEA
31	32	35	2		EVERY DAY OF MY LIFE	OPEN SKIZ	WEA
32	32	29	10		ALL ALONE	JOE SATIRIAN	WEA
33	34	37	4		FEED THE FIRE	BODEANS	WEA
34	37	38	3		COME TO MY WINDOW	MELISSA ETHERIDGE	WEA
35	36	36	3		SOMETHING WILD	JOHN HIATT	WEA
36	37	37	12		STICK IT OUT	RUSH	WEA
37	38	39	20		29 PALMS	ROBERT PLANT	WEA
38	39	39	12		FD DO ANYTHING FOR LOVE	MEAT LOAF	WEA
39	40	40	1		DEVICES ARE WILD	AEROSMITH	WEA

Records showing an increase in airplay over the previous week, regardless of chart position. Airplay awarded to those tracks which received 1000 rotations in the past week. © 1994 Billboard Publications

## ALBUM ROCK RECURRENT TRACKS

	WEEK	LAST WEEK	WEEKS ON CHART	WEEK ON CHART	TITLE	ARTIST	LABEL/DISTRIBUTING LABEL
1	1	1	13		PLUSH	STONE TEMPLE PILOTS	WEA
2	2	2	8		PEACE PIPE	CRY OF LOVE	WEA
3	3	3	16		ARE YOU GONNA GO MY WAY	LENNY KRAVITZ	WEA
4	4	4	4		ARE YOU GONNA GO MY WAY	LENNY KRAVITZ	WEA
5	5	5	21		LIVIN' ON THE EDGE	AEROSMITH	WEA
6	6	5	11		GOT NO SHAME	BROTHER CANE	WEA
7	7	7	13		CRYIN'	AEROSMITH	WEA
8	8	8	8		HEY JESUS	GUN BLOSSOMS	WEA
9	9	9	2		SOUL TO SQUEEZE	RED HOT CHILI PEPPERS	WEA
10	10	10	1		HUCK HOGS	GARY NIXON	WEA

Records are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20

# Radio '70s Oldies Stations Test Promo Waters

LOS ANGELES—Now that one of 1993's hottest new formats, 1970s-based oldies, has been established in a few more markets, promotion and marketing executives are trying to figure out just exactly what works promotionally for the format.

It seems that many of the stations in the format—CBS Radio's four "Arrow" stations, KCRW-FM Los Angeles, KRRW Dallas, WARW Washington, D.C., and KKRW Houston, as well as WBUX Philadelphia, KCRB-FM San Diego and WOPF Tampa, Fla.—are taking an approach that falls somewhere between those of rock stations and AC stations. They are more aggressive than AC, but not as promotionally active as rock or top 40. For instance, KKRW promotion director Jan Volmar likens his station's promotional activities to those of album rock stations, with music-intensive content as one concert ticket giveaways.

Volmar says that KKRW is still in its introductory phase and will send out a direct-mail piece this quarter. "This is a format that really needs to be explained, so we're sending out a cassette mailer, so people can sample the station, and response cards to build a database," says Volmar.

Sports, concert tickets, and trip giveaways are popular with the station's audiences, according to Volmar, who is working on a series of Super Bowl and Pro Bowl promotions and a summer concert series.

"Our focus groups show that [listeners don't care about content and promotions that much; they listen for the music]," says Volmar. "So, when we do promotions we have to make it appealing to those who aren't going to participate, as well as to those who are."

Since this format is extremely music-intensive, and the music is largely from older acts that are no longer recording, music giveaways are a tough one.

WBUX overcame that obstacle with its "Aerobics for Jan" last Labor Day. PD Kevin Moore says the theater-of-the-mind concert went over big with listeners who thought that the staged Omolona, Partridge Family, and Chicago reunions were real. In fact, the station simply played album tracks on the air while jocks did play-by-plays to simulate a real concert.

1994 did see a resurgence of real reunions, special package tours of popular '70s groups, and boxed sets, which are popular content prizes on these outlets and often are exclusively given away there.

For example, not many other stations in town would care to give away tickets to concerts by the Street Band or the Village People, as WBUX did. The Philadelphia outlet also gave away tickets to the popular movie "Dazed And Confused."

"It's easy to tie in with things like that when you're the only ballgame in town," adds Moore.

Another natural tie-in is with the clubs that host disco or '70s nights. WBUX midday jock Scott Lowe will begin hosting a '70s dance night at a local club this January.

WARW Washington promotion manager Jimmy Lynn says making the switch from AC/jazz to rock'n'roll opened the last year "opened a lot of doors promotionally."

"This format is pretty much split be-



by Carrie Boroilo

teen males and females equally—not like classic rock, which skews more toward men," says Lynn. "But the format is so new we don't even know exactly the market will be."

Lynn says sports are also big with his listeners. "The Baltimore Orioles loved the format change, and called right away to do a promotion with us for the fall," says Lynn. "That's the type of promotion we could have never done before."

The "Arrow" nickname used by the four CBS stations is another thing to tie in, says Lynn. He's currently working on doing a giveaway with Ar-

row. KCRW San Diego promotion director Kim Leeds says the format allows for more "fun" tie-ins and appeals to a much broader audience.

"The format triggers lots of memories and brings people back to a fun, wacky time in their lives. So we have fun giving away things like 'Abba Gold' CDs," she says.

KCRB is heavy on trip giveaways and fun games in morning drive, such as "Wack A Stack," in which a jock throws a piece of food against the wall and listeners have to guess what it is from the sound.

But as far as giveaways of compilation albums and boxed sets, Leeds believes that listeners have most of the music in their libraries already.

IDEA MAIL: READY FOR RADIO Calvert DeFonse, who has become a popular feature on David Letter-

(Continued on next page)

# Modern Rock Tracks™

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SURVEY AND RADIO PLAYLISTS.

	WEEK	LAST WEEK	WEEKS ON CHART	WEEK ON CHART	TITLE	ARTIST	LABEL/DISTRIBUTING LABEL
1	2	3	12		FOUND OUT ABOUT YOU	GUN BLOSSOMS	WEA
2	5	4	8		PURPLE HAZE	THE CURSE	WEA
3	2	1	13		INTO YOUR ARMS	THE LEMONHEADS	WEA
4	6	5	7		KITE	NICK KEYHARD	WEA
5	4	7	14		LAID	JAMES	WEA
6	7	6	12		TODAY	SMASHING PUMPKINS	WEA
7	1	3	12		DAUGHTER	PEARL JAM	WEA
8	13	11	8		MR. JONES	COUNTING CROWS	WEA
9	8	8	7		ALL APOLOGIES	NIRVANA	WEA
10	11	14	4		LOCKED OUT	CROWDHOUSE	WEA
11	12	13	9		CANNONBALL	THE BREEDERS	WEA
12	10	10	19		RUBBERBAND GIRL	KACE BUSH	WEA
13	9	9	10		PHOTOGRAPH	R.E.M. WITH NATALE MERCHANT	WEA
14	16	19	5		WHITE LOVE	ONE DOW	WEA
15	22	23	4		LOSER	BECK	WEA
16	19	24	7		STAY (FARAWAY, SO CLOSE)	U2	WEA
17	14	12	11		TUESDAY MORNING	THE POIGES	WEA
18	15	18	20		LINGER	THE GRANDBERRIES	WEA
19	18	21	19		DEBONAIR	THE AGHAN WAYS	WEA
20	24	26	4		CREEP	STONE TEMPLE PILOTS	WEA
21	23	17	13		BECAUSE THE NIGHT	10,000 MANIACS	WEA
22	27	28	3		BIG TIME SENSUALITY	BURK	WEA
23	17	15	19		LOW	CRACKER	WEA
24	25	22	11		THE DANGEROUS MR. LOVEGROVE	DEAD CAN DANCE	WEA
25	20	21	8		HANG ON	TEENAGE FANCLUB	WEA
26	26	25	15		BUTTERFLY WINGS	MACHINES OF LOVING CARE	WEA
27	21	16	9		SEXUAL HEALING	SOUL ASYLUM	WEA
28	28	27	6		BOHEMIA	MAE MOORE	WEA
29	30	30	4		ANNIVERSARY SONG	COWBOY JUNKIES	WEA
30	29	29	6		CHEMICAL WATERS	BURK	WEA

Records with the greatest airplay gains this week. © 1994 Billboard Publications



# HITS! In Tokyo

Week of December 15, 1993

- 1 All That Jazz: A New Sound
- 2 Can We Talk: A New Sound
- 3 The New Wave: A New Sound
- 4 The New Wave: A New Sound
- 5 The New Wave: A New Sound
- 6 The New Wave: A New Sound
- 7 The New Wave: A New Sound
- 8 The New Wave: A New Sound
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- 20 The New Wave: A New Sound

## WASHINGTON ROUNDUP

(Continued from page 69)

ket stations to Infinity.

The allegations of indecent programming, received this month and last November, are under review and will be forwarded to the commission's mass media bureau, which will decide whether they too warrant a fine.

An FCC source says one of the complaints came from long-time Stern complainant Al Wescott in Las Vegas, while the other comes from a mid-Atlantic listener who has "chosen to adopt a pseudonym."

Further commission penalties against Infinity could include fines, rejection of several pending station deals, and even challenges to its licenses to operate one or more of the stations it already owns, which have a cumulative annual revenue of \$206 million.

## MODERN ROCK RADIO BRANCHING OUT

(Continued from page 1)

and intensified exposure for certain acts. But they caution that the splintering is not without pitfalls.

### TOP 40 METHODS

The most significant developments in top 40 rock radio in the past year and a half has been the use of top 40 rotation mechanics at new modern rock stations. Heritage modern rock station WXYZ in the WFNX Boston and KTCL Denver, historically spin their most popular songs 15-25 times a week. At the same time, modern rock stations such as WNNX (89X) Atlanta, WAQZ Cincinnati, and WKQX (Q101) Chicago, those songs are spun 30, 40, even 50 times a week. Like top 40, that means more concentrated exposure for artists, but also much tighter playlists.

"We look at [Q101] as a hit-based rotation station," explains PD Bill Gamble, who was with the station when it flipped from AC to modern rock in summer of 1992. "The station rotates songs much faster because 'when people turn on the radio, they want to hear their favorite songs.'" Gamble adds, "If people want to catch the G's Blossoms, Depeche Mode, the Lemonheads, and the Connells, he says, 'this is the station they want to punch up.'" Like top 40, PD WXYZ (the End) Cleveland, echoes Gamble. "We play the hits," he says, summing up the philosophy of the 16-month-old top 40/modern rock WENZ.

Like a top 40 playlist, WKQX's playlist is researched heavily. The station's number one staff is the largest in Chicago, according to Gamble.

Over the years, modern rockers have opted for an eclectic approach and adventurous ads instead of the tight playlists and weekly audition testing of top 40 radio. Now, with the number of modern rock stations on the rise, these well-funded, top 40-leaning stations with something to prove (ratings-wise) are doing much more in the way of research. Says Max Tolkoff, former PD at WFNX Boston, who operates his own independent promotion company, Mutant Pro-

Although none of the commissioners have seen the new complaints, the FCC's decision to open an investigation mission decision in late December to delay approval of three Infinity deals

## WASHINGTON ROUNDUP

to purchase three radio stations until the current compliance actions take place.

The new complaints are against programming on WXXR (K-Rock) New York, WYSP Philadelphia, and WJFK Washington, D.C. also cited are other non-Infinity outlets that simulcast the Stern programs, such as

KFBI Las Vegas.

The earlier complaints of indecent and racist programming on Infinity stations, filed by Americans for Responsible Television and the D.C.-based African American Business Association, are included in petitions to the FCC to refuse approval of deals to sell Beasley Broadcast Group's KRTH Los Angeles and Cook-Int'l Radio Partners' WPGC-AK-FM Washington, D.C., to Infinity.

Late last month, commissioner James Quello announced that he and the other two sitting commissioners, Ervin Duggan and Andrew Barrett, favored delaying the Infinity purchases until the FCC finishes an investigation of several other unresolved complaints.

New FCC chairman Reed Hundt

doing nothing to help break new acts.

But these new modern rock programmers say early '80s MTV favorites such as Haircut One Hundred, Adam Ant, and Duran Duran have never been received from listeners. And, together with other gold library picks, they make up close to half of the music on any given day.

"That's scary," says Columbia's Bission.

Scary but successful. Bill Jacobs, a consultant for Jacobs Media, a promoter of the company's modern rock format. "The Edge," says those old songs research extremely well with teens and 25-34-year-old listeners. "We're not done with the '80s," says Jacobs. (The 10-year-old acts test better than Talking Heads, Elvis Costello, the Pretenders, and other mature alternative favorites that Jacobs says were eventually overlaid by album rock radio.)

One of the clearest examples of a modern rocker that has enjoyed ratings success by spinning healthy doses of early '80s gold (along with plenty of new releases) is Jacobs' client station KEDG Las Vegas. It played a 3.5-5.6 jump in Arbitron's summer, 12-plus ratings. Heritage modern rock stations also mine their gold libraries, but because those stations have been on the air longer, their idea of an indie evolves over the years and is likely to be more current than a 1982 or 1983 offering.

## PROMOTIONS AND MARKETING

(Continued from preceding page)

With David Letterman" (where he previously went by the name "Bud" Metman), is now looking to Radio to expose his new band, The DeForest promotion package includes pre-event parties, new on-air appearances, television and print coverage, personal appearances, and

has removed himself from the controversy because Latham & Watkins, his old law firm, had represented Beasley.

The decision to delay approval of Infinity's planned purchases—deals amounting to \$170 million—until complaints about the Stern show are resolved could be costly for the beleaguered but profitable broadcast group. At the very least, Infinity will have to pay more for K-HL's Los Angeles because a slowdown in sale approval means that a contract signed last year which pegs the 1994 station price to annualized cash flow has taken effect.

### OWNERSHIP IMPACT REPORT DUE

The FCC says its report on the impact of revised and expanded ownership limits will be published this spring.

The report, delayed due to pressing commission cable reform deadlines, should be completed by the end of March, although FCC officials are wary of announcing a specific deadline.

Minority and public interest groups already have filed their opposition to new rules that will allow incremental increases in the number of stations in broadcast group can own nationally from 18 AMs and 15 PMs to 20 AMs and 20 PMs.

Larry Wogart, former House Telecommunications Subcommittee counsel and new director of the Clinton administration's National Telecommunications and Information Administration, also has said he is concerned that the jump, scheduled for September, might make it more difficult for minorities and other small broadcasters to compete in ownership stakes.

## BILOXI'S WXXK

(Continued from page 69)

listeners away from the country stations and the rock stations," says Powell. "Now the country stations have been forced to play older country and the rock stations are playing more like a top 40 station now."

Powell, with 17 years of radio experience including stints at cross-town stations WQID and WZKX (Power 103), is the only one of the three with a rock background.

Added Bill: "I don't think this is a flash in the pan. I know with the response we've gotten that we've found a niche and we're here to stay."

autograph signings. He is available through Hakenback & J.J.-based Big Look Management.

A truly tasteless (but amusing) Christmas promotion came from KSOL (Wild 107) San Francisco: The morning man Manow Muller, who hosted "Manow's Reindeer Meat Tost '82" featuring vintage tacos as the main dish.

PROMAX International launches an international version of its weekly PromoFax this year.



# I-WAVE 8.3FM



# WKQB Jocks Return To Work After Racial Slur; Dees Offers Refund to Repulsed Silemsters

YOU MIGHT EXPECT something like this to happen in Bizarre World, but not in St. Louis.

Former WKQB jocks Steve Shannon and D.C. Chamey, who were fired last year and then used by the station for \$50,000 in lost revenues after they used the word "nigger" on the air to describe a listener, have been hired for their old shift at the station.

After leaving WKQB under pressure from the NAACP, the jocks landed up at KATZ Denver, but that job lasted just two weeks before common groups there, responding to the WKQB incident, pressured station management to let them go.

St. Louis NAACP branch president Charles Mischeaux told the Post-Dispatch that he has assured the jocks will do no racial humor. He also says the jocks have learned their lesson. "We're not going to follow these guys around and say they can't work anyplace anymore," he says.

Meanwhile, WKQB and sister station WKXX will swap their respective 106.5 and 104.1 dial positions Jan. 20. Sister AM KATZ will swap its 104.1 with WKQB, which will flip to country, making WKXX.

In other news, KISS Los Angeles morning man Rick Dees lived up to his nice-guy reputation (and capitalized on an attention-grabbing stunt) when he reimbursed 500 unsatisfied callers for the \$40 they paid for the station's New Year's Eve special, "The Miss Howard Stern Pageant," which was described over by Stern fans as tasteless and stupid.

KISS handled approximately 2,000 phone calls from listeners looking for refunds. Dees played a recording of the station's syndicated countdown show "Rick Dees' Weekly Top 40," airing the weekend of Jan. 15-16.

Major networks has acquired talk host Dave Rydell, who will be renamed Major Talk. Daynet president Michael Castello will become president of Major Talk. Also, Major Networks' programming manager John Edwards will handle PD duties at the network's modern rock format "The Echo."

Combined local and national radio revenue for the month of November was up 10% over the same month in 1992, according to the Radio Advertising Bureau. Local revenue rose 9%, while national climbed 14%. For the period of January through November 1993, combined revenue was up 10% over the same period the previous year, fueled by a 9% local revenue gain and an 8% national revenue gain.

## PROGRAMMING: WYAI GOES JAZZ

Anxious to begin programming its soon-to-be-approved Atlanta purchase, Cox Enterprises has entered a local marketing agreement with WYAI, retained it WPTX, and begun programming jazz on the former country outlet. Marc Morgan, GM at Cox's crossover WSB-AM-FM, says the company has applied for the WJZA calls. Meanwhile, WSB-FM PD Phil LoCascolo and Fleetwood

Grouver of Cox's WFNC Miami are programming the jazz station. Morgan insists local speculation that Cox will take WHTK to an all-alt format is unfounded.

AC KTID-AM San Francisco will change formats this time. The AM will pick up Will Wilson FM "Broadcasters" forthcoming syndicated alt standards format. Digital Pop Standards Network. The FM will become classical.

WDAA Tampa, Fla., flips from a simulcast of AC WUSA to country as



by Phyllis Stark  
with Eric Boehlert  
& Carrie Borillo

"Country Gold Froggy 125M," PD Joe Montone says the simulcast will include a mix ranging from '60s and '70s country hits to currents. WUSA MD Bill Williams adds PD Joe Montone at WDAA. The lineup includes all former WUSA employees, who have been re-christened with names like "The 60s," "Jimmy Hoppes," and "Dave Krohn."

PHILKS Dallas acting PD Sean Phillips finally is named PD. He replaces JJ. McKay. ... Voice talent Mark Driscoll has been named VP/OM at WQ4 Charlotte, N.C., where he will work with new PD Michael Donovan and VP/MD Jack Daniel.

Cargill Communications, parent of the National Alternative Network, will roll out a syndicated, 24-hour modern rock format in April on its newly created WTCN Minneapolis and another area FM station that it is in the process of buying. Cargill also plans to simulcast the adult standards format of its KLBH Minneapolis on crossover KBWC, which has been dark since Dec. 1.

Bryan Seiser has been ousted from marketing/production director at PD at WZZR Columbus, Ohio. OM Matt Humphries retains those duties. ... Beginning April 4, KMOX St. Louis picks up the syndicated Rush Limbaugh midday show now heard on crossover WBTV. Current midday host Nan Wyatt moves into investigative reporting and feature development at the station.

Michael Lueck is out as PD at WMMS Cleveland. The station, which is using the procedure of a simulcast with sister station WZZR, is relying on consultant Pollack Media. ... Following its sale to Zebra Broadcasting, WJMO-FM Buffalo has applied for the new call WJZZ. ... KXGQ Sacramento, Calif., APD Pat Martin is upped to PD, replacing Judy McNeill. Sister KSEG GM Tom Shurtz adds GM duties at KXGQ, replacing the late John KSEG's Jeff McMurray also is involved in the programming at KXGQ

... Following its change from adult standards to 101 KRZN Denver changes calls to KTKL.

In the wake of the recently announced Albany Broadcasting divestiture of WROW-AM-FM and WPTB-WJNY Albany, N.Y., (Billboard, Jan. 8), WROW-FM flips calls to WJBY and remains soft AC, reports new PD Buzz Brindle. WROW-FM's new morning man is Chuck Taylor from WSSW Galesburg, N.Y. Taylor replaces Bill Sherron. Joe Meyers moves up from nights to middays. Joe Condon, a WROW vet, takes over former PD Jim Gagliardi's afternoon slot, while Amy Applegate from WFLY now hosts nights. P/T jock Sarah Presson is the new overnight jock, replacing Bill Haran. Meanwhile, WROW-AM has switched from simulcast to FM to simulcasting NIT WPTB. Brindle says the plan is to move WPTB's NIT operation over to WROW-AM permanently and possibly turn WPTB into an all-alt station.

WKIX and WYLT Raleigh, N.C., wrap call letters and change formats. When, once an adult standards simulcast on the AM dial, is now on FM as "Kix 96.1 Hot Country Hits," replacing the former AC format WYLT. The Raleigh simulcast calls are now on the AM dial, and the format is soft AC "Lite 85." Dave Anthony, last PD at WKXL AM Arbor, Mich., arrives as WKIX's new PD.

Raleigh programmers Bill Cahill of WDGO (6106) and Brian Illis of WZZL exit following the sale of the stations to Prism Radio Partners. They have not been replaced. ... WWSH Scranton, Pa., changes calls to WZMT.

KSVI/KINT El Paso, Texas, PD Casae sends elite. KINT morning host Grace Vasquez is interim PD of KINT, and KSVI midday host Luis Serrano is interim PD of KSVI. ... Jarrard Broadcasting president Ron Morey says the modern rock sounds of WDRE Long Island, N.Y., which are already simulcast on two other outlets, "are likely to pop up in several places in the next few months." One likely candidate is Albuquerque, N.M., where Jarrard is rumored to be closing a station.

WATY Birmingham, Ala., flips from locally-programmed urban AC to ABC/Satellite Music Networks' "Urban 92.1" format. The format's output remains, but several jocks are out. ... KGOO-AM Des Moines, Iowa, changes calls to KDMM and flips from a simulcast of album rock to KJZZ to religious. The KDMM calls previously belonged to KGOO's sister station, now known as KHGI, which is "the air but will return with a new format."

Following the sale of CHQM-AM Vancouver, British Columbia, from its former owner to James Ho, the station's new format is "ethnic. The station's license calls for it to program to "at least seven ethnocultural groups, including aboriginal Canadian." The format of several different languages" during the first year. That figure is to increase to 12

# newsline...

DICK RAKOVAN, GM at WWRC/WGAY Washington, D.C., exits and has not been replaced.

RON KEMPF becomes GM of WGY-AM-FM Albany, N.Y. Previously, he was GM of WSPD/WLQZ Toledo, Ohio.

KATHY KRAUS LAWRENCE, a sales executive at KEDJ/KZRX Phoenix, is upped to GM for KEDJ/KZRX and KNNS. She replaces Sandy Gamblin.

MARC MCCOY has been upped from GM to interim GM at KATB/KLIT Phoenix, replacing former GM Jim Tazarek.

BOB BOLLINGER, GM of KOGO/KRLQ San Diego, has decided to exit the stations despite being asked to retain his position under new owners Pat Staedgen. Pres. Patrick Steve Jacobs takes over.

ELLEN WILLIAMS has been upped from business manager to the new position of VP/Station manager at XHBM San Diego.

DAN WACHS has been named GM of WOGL Orlando, Fla., replacing Gary Eabes, who exits. Wachs previously owned and operated WKLL Rochester, N.Y., and WOMP-AM-FM Wheeling, W. Va.

STATION SALES: WJZZ Philadelphia from Malrite to Pyramid Broadcasting, owner of crossover WYXG, for an undisclosed price; KMPC Los Angeles from Gene Carter to Capital Cities/ABC, owner of crossover KABC/KLAs, for an undisclosed price (no format change has been announced at the all-alt station); WLAC-AM-FM Nashville from Fairmont Communications to Key-Mark Communications for an undisclosed price; WGN-AM-FM Albany, N.Y., from Barnstable Broadcasting to Liberty Broadcasting for an undisclosed price; WHIT/WYMD Madison, Wis., from Madison Communications Properties to Enterprise Media Partners, for \$6.25 million; WXXW Binghamton, N.Y., from Mix Radio Inc. to Enterprise for \$3.5 million; WKCY/WWSF Marietta, Ala., from MetroCities Communications to Riggs Radio Corp. for \$500,000; WQTL Lima, Ohio, from M.M. Group receiver Robert Macchini to Andalus Radio Company, for \$225,000.

SALE CLOSINGS: WYSY suburban Chicago from Beasley Broadcast Group to Cox Enterprises, owner of crossover WCGO (WYSY flips to 750-based odds as Star 107.9); WFBI Syracuse, N.Y., from Wilks-Schwartz Broadcasting to Crawford Broadcasting; WBBB Providence, R.I., and WHYN-AM-FM Springfield, Mass., from Wilks-Schwartz to Radio Equity Partners.

MARILYN FRANZON has been elected corporate controller of Fier Communications. She previously was controller of an interior design firm.

## groups and languages the second year

WLB Detroit AP/production director Russ Holland exits the PD job at WZZZ Flint, Mich. ... NIT WTKS Orlando, Fla., is now programming modern rock on weekends.

WZBZ Tuscaloosa, Ala., flips from 1040 to oldies. PD Ralph Wimmer is out.

## PEOPLE: GATES EXITS KFI

KFI Los Angeles night talker and former L.A. police chief Daryl Gates exits. Cosmelene Stephanie Miller, who formerly hosted mornings on WQHT (Hot 97) New York, will take over. ... KABC Los Angeles afternoon sidekick Dianne Dixon leaves her partner, Peter Tilden, to concentrate on her writing career. KFI morning jock Tracey Miller steps in.

Warren Duffy, who programmed KMET Los Angeles in the late '60s and '70s, joins KRLA Los Angeles afternoons. ... Former WBUP Buffalo, N.Y., midday host Mike Munion joins WPAT New York for that shift, replacing "Hot 97" New York, who takes over.

Larry "Doc" Elliott moves from mornings at WZZZ Detroit to the same spot at WHUR Washington, D.C. He replaces John Johnson. ... WILD Boston. ... KDWB Minneapolis afternoon jock Bobby Wilde exits and can be reached at 612-949-3006.

Morning man Jack Elliott moves from KOGL Oklahoma City to that shift at crossover KYIS, replacing Steve Kitz. ... KTVZ Seattle has resigned after 27 years with ABC Radio and ABC News. He was morning assignment editor.

KYRZ Las Vegas music jock Bruce Daniels joins KIMM Tucson, Ariz., for nights, replacing Dr. Joe Davis, who exits. ... WISN (US90) Chicago week-

end Dave Ried joins the K2 Country Network for afternoons, replacing Dean Johnson, who moves to midday. Former midday host Dave Andrews remains as MD.

KPZ Seattle music coordinator Mike Tierney becomes acting MD. ... KGMZ (Z107.9) Honolulu night host Chris "Kalan" Chang (Billboard, Nov. 27, 1993) also is handling MD duties at the station.

Tom Thornsbury joins WFMS Indianapolis for P/T. He was previously with WKY Evansville, Ind. ... Brandon Scott moves from weekends at KMGK Colorado Springs, Colo., to those duties at crossover KPSZ. ... Jeff Collins joins WBXX Philadelphia for weekends. He previously was with Temple University station WRTI ... Former WHTG-FM Monmouth, N.J., jock John Johnson is being put back into radio, preferably in the album alternative format. He can be reached at 612-712-2888.

## RETAILERS RETHINK SALES POLICIES AS GANGSTA RAP GROWS

(Continued from page 1)

Women and other groups have staged protests at stores run by Cartwright, N.J.-based Nobody Beats The Wiz, and Minneapolis-based The Black and Tan Group (see page 5). Moreover, President Clinton and other members of his administration have been calling for members of the entertainment industry to exercise restraint in the use of violent and potentially offensive imagery in their productions.

In general, retailers resent their stores being made a battlefield for the issue, and privately say organizations that have a problem with explicit lyrics would be more effective directly with labels. But since the issue won't go away so easily, chains have been forced to take a stand, and the policies they have implemented are as varied as the opinions voiced by those who argue over the issue.

Although no major chains have moved directly to the street against gangsta rap movement, most maintain flexible lyrics-related policies that they can cite in an attempt to appease

both camps; other merchants have chosen silence. One retailer says he expects the issue to be a big topic at the National Assn. of Recording Merchandisers' annual convention in March in San Francisco.

In Albany, N.Y., Paul Cardinal, general counsel of the nearly 700-unit Trans World Music Corp., says, "We don't want to become an arbiter of what's appropriate to sell, but we do abide by local restrictions and standards. The crux of the whole issue is obscenity, and the Supreme Court has mandated that obscenity is governed by local community standards."

Consequently, in some communities, the chain requires customers to be 17 years old to purchase certain music titles. "Unlike the labels, we are local businesses, so we have to be sensitive to the community as well," he says.

Since the music industry's voluntary code of ethics broke down, Trans World has come up with a list of titles that cannot be sold to minors in 50 of its stores with strict policies; in

some of the stores, the titles are kept behind the counter. In those stores, the chain is inclined to card people who are obviously under age, says Cardinal.

On the other hand, he adds that the chain does not want to boycott any artist and wants all "music to be available to a tough question about how far you go to monitor the situation. We have told our stores not to sell explicit stuff to people under 18. In Milford, Mass., I ran Lipton, president of the 143-unit Strawberry's chain, says, "We try to be as sensitive as we can to the community, but we have to be able to sell what we want to sell."

For video, Trans World restricts on a chain-wide basis the sale of R-rated titles to minors and does not carry X-rated titles.

Like Trans World, 354-unit Camelot Music in North Canton, Ohio, also tries to be a good citizen by implementing individual-store policies that restrict community standards. According to Joe Bressi, senior VP, But he declines to be more specific, saying the chain does not have a formal policy on gangsta rap.

Similarly, Dave Roger, CEO at Rose Records, says the 49-unit Palatine, Ill.-based chain has no stand-

ards, although it has addressed concerns of certain citizen groups. "We don't necessarily place all product in all stores, and we use some guidance at the retail level when selling to children," he states.

"We don't sell explicit-lyric product to 6-year-olds; but we don't ask for [proof of age] at the store, either."

### 'HOW FAR DO YOU GO?'

In Boston at 21-unit Lechmere, Curtis, the marketing general manager of music and video, says his chain doesn't self-censor.

## VSDA'S GROWING PAINS COULD AFFECT JULY MEET

(Continued from page 6)

to or September." While there are many recordings that we may not like, our company doesn't want to set itself up as censors to decide what the public will or will not have the freedom to see," he says.

Tucker and the NPCBW also announced that as a result of the group's prior protest, Nobody Beats The Wiz president Lawrence Jemal responded within a day that he would meet with the group to discuss the gangsta rap issue in depth.

NPCBW officials said they had hoped for a larger turnout for the latest protest, but a last-minute decision to stage the protest following a snow and sleet storm limited attendance.

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"That's what the [parental advisory] sticker is about... so at this point we have no plans to limit the kind of product we sell to anyone under 18. In Milford, Mass., I ran Lipton, president of the 143-unit Strawberry's chain, says, "We try to be as sensitive as we can to the community, but we have to be able to sell what we want to sell."

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the labels have been "pretty good" about sticking to potentially offensive product. He says his chain does not sell such product to anyone under 18. "We have had this policy for many years," he says, adding, "and we do card."

### ON A SLIPPERY SLOPE

At the other extreme, Howard Appelbaum, executive VP at 37-unit Kmart Mill Music, says, "We do not limit 18. We have had this policy for many years," he says, adding, "and we do card."

"As a retailer we can't put ourselves in the position as to what is acceptable or not," he states. "That is an impossible position for us to be in. If you start an ID policy, you do it for gangsta rap. And if you do, then you do it for drug-oriented music." Where would you stop? It's the slippery slope argument."

The record labels have taken a major step toward alerting parents as to what their children are listening to by having an advisory sticker on certain product, he adds. "If someone has a problem with offensive lyrics, they should report the record company, the artists, and, in my mind, the parents of children listening to this stuff," he says. "Those parents need to take a more active interest in what their kids are listening to."

their homes.

The remaining New Jersey staffers are equally afflicted, sources say.

Wienner expects to land a Los Angeles office this month, providing space for newly hired controller Richard Nissenbaum and eight other employees still needed to bring the staff to full strength.

Separately, VSDA opted not to renew the contract of consultant Kevin Wolcott, who handled marketing chores, now the responsibility of PR director Bob Finlayson.

## MCA Enters Interactive Market Also Plans Its 1st Video CD Efforts

LOS ANGELES—MCA Inc. has tossed its hat in the interactive ring with the formation of Universal Interactive Studios. At the same time, MCA/Universal Home Video has announced it will begin releasing noninteractive programs on Video CD.

Universal Interactive's primary focus will be software development for the 3DO system, in which MCA has a limited investment, as well as on MCA/Universal Home Video has announced it will begin releasing noninteractive programs on Video CD.

At the video division, MCA/Universal will release three volumes of "Woody Woodpecker And Friends" on Video CD for the 3DO system.

Each disc will contain four cartoons and will carry a \$12.98 price tag. Street date is Feb. 16.

The Woody Woodpecker titles feature 11-minute, full-motion video and can be viewed on the 3DO system without additional hardware attachments.

Blinka says Universal Interactive will hire a team of in-house game developers and will draw upon all divisions for program ideas.

Upcoming programs may include "Sonic the Hedgehog" featuring MCA recording artists. The titles will be handled by Uni Distribution.

MCA is the major studio with start-up interactive divisions including Paramount Pictures, Warner Bros., Sony Pictures Entertainment, and Walt Disney Pictures.

By Ellen Fitzpatrick

## IS END NEAR FOR FILMS IN PUBLIC DOMAIN?

(Continued from page 6)

on this."

The next battle will be fought over a provision in the North American Free Trade Agreement, which took effect Jan. 1, restoring copyrights to American-made Mexican movies.

According to article 1705, NAFTA requires the U.S. to protect movies made in both countries that have passed into the public domain. Recognizing potential legal hassles, NAFTA says the rule applies "to the extent it is consistent with the Constitution of the United States, and in light of budgetary considerations."

PD distributors have a one-year grace period while producers reclaim titles, including movies made in the public domain. "I think that one source notes are 'extraordinarily popular in the Southwest.'"

The Fairness in Copyright Coalition is quick to include Goodtimes Home Video, a key source of PD features, argues that the provision was "unusual legislation, and its constitutionality is questionable." Luce con-

siders it a foot in the door that will eventually open to encompass domestic releases.

To PD stalwarts, the door was first pushed ajar by Congressional revision of the Copyright Act of 1909, giving properties on the verge of losing copyright; previously, owners had to file for extension. "It's ownership that's important," says Luce. "More than anything else," he says, "the piecemeal things done over the past four or five years" are aimed at controlling movie piracy.

Copyright Office Policy and Planning Adviser Eric Schwartz maintains that the PD sector is "overly protective of its domain. More than any other sector, it's afraid to let go. It must be done before legislation can be introduced 'way down the road,'" he says. Given the other issues facing Congress, "this is pretty much a dead issue."

However, Schwartz notes that this hasn't stopped people from "speculating and throwing out things to raise objections" in the meantime.









JANET JACKSON  
BECAUSE OF LOVE



THE NEWEST HIT  
FROM THE  
MULTI-PLATINUM  
ALBUM JANET.

PRODUCED BY JIMMY JAM &  
TERRY LEWIS AND JANET JACKSON  
MANAGEMENT: TRUDY GREEN/  
HOWARD KAUFMAN



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# 100 SINGLES SPOTLIGHT

by Kevin McCabe

**CLOSE:** Mariah Carey's "Hero" (Columbia) holds at No. 1 for a fourth week, slightly ahead of "All For Love" by Bryan Adams/Rod Stewart/Sting (A&M) in points. "Hero" is still way ahead in airplay points, but "Love" has a strong lead in sales at No. 1, and is the only single to sell over 100,000 units in the week used for the chart. As expected, overall sales during this post-holiday period were off dramatically, resulting in only six bulletined titles at No. 20. "All For Love" bulletined at No. 2 overall, with a good chance of going to No. 1 next week since it is gaining in monitored airplay, and is already a strong No. 1 in sales.

**THE BIGGEST POINT-GAINER** on the Hot 100 this week is "We Ain't Goin' Out Like This" by Cypress Hill (Ruffhouse/Columbia), which also wins the Power Pick/Sales. 80% of its points are from sales. The second-biggest point-gainer is "The Sign" by Ace of Base (Arista), which leaps 64-46 overall. It's No. 1 in airplay at KUTV Salt Lake City, No. 2 at KRBE Houston, and No. 3 at B97 New Orleans. "So Much In Love" by All-4-One (Atlantic) engineers a strong turnaround after its pickup by Atlantic Records from an indie label. It slipped backward last week, but wins the Power Pick/Airplay this week at No. 58. "So Much" leaps 64-44 on the Hot 100 airplay chart and debuts at No. 89 on the Hot 100 Singles Sales chart. It's No. 1 in airplay at WJOL San Francisco, No. 2 at Hot 97.7 San Jose, Calif., and No. 4 at Power 102 El Paso, Texas.

**THE BEST OF 1993:** A number of enduring titles are bulletined on the Hot 100 airplay chart this week, due to year-end programming at many of the stations on the monitored airplay panel. Among the biggest and best of last year: "Dreamlover" by Mariah Carey (Columbia) increases 17% in monitored airplay points and gets 12-10; "The River Of Dreams" by Billy Joel (Columbia) up 9% to moves 23-16; "It's a Wonderful Life" (Virgin) is up 13% and moves 33-31; and "Whoopin' (There It Is)" by Tag Team (Elek/Belmark), the biggest-selling single of 1993 (see listing on page 73), increases 20% and is back up from 71-64.

**THE HOT SHOT DEBUT** is "Choose" by Color Me Badd (Giant), which enters at No. 49 with numerous top 10 airplay rankings already, including KHKS Dallas, WFLZ (Power 96) Tampa, Fla., and WGTZ Dayton, Ohio. "Choose" is a Thangy, Phaze (Motown) debut at No. 89 on the Hot 100 airplay chart at several top rhythm/crossover outlets. It's No. 8 at KBXX (The Box) Houston, No. 6 at KGGI Riverside, Calif., and No. 16 at Power 106 Los Angeles. "Stay" by London-based group Eternal (EMI/ERG) enters at No. 57. It's breaking at WHYY Detroit No. 6, WLUP (Hot 102.5) Milwaukee (No. 9), and 92Q Baltimore (No. 12). Two tracks already on the airplay chart will battle for the highest debut in two weeks, when their commercial singles become available: "Everyday" by Phil Collins (Atlantic) and "Because Of Love" by Janet Jackson (Virgin). "Everyday" is up 4% in monitored airplay points and 10% in monitored airplay chart. "Because Of Love" increases 30% in monitored airplay chart and zooms 57-39 on the chart.

## RETAILERS STILL WAITING FOR MCD TO CATCH ON (Continued from page 1)

and sporadic shortages, consumer confusion, the need for DCC portables—have been addressed through new product introductions and aggressive promotions. Further, the caveat that both formats were only months old at the time has passed to be an issue.

Still, music retailers contacted during the week following Christmas 1993 drew pretty much the same conclusion they did earlier in the year: Neither new format is jingling bells at their cash registers. At least one chain, the 364-unit Camelot Music, dropped DCC last fall and just exited the MiniDisc field, according to Joe Bressi, senior VP for the store. Other retailers they are "sticking it out," in the words of one who would speak only off the record. "The only reason we carry [the new formats] is because of the name, and reasons," says the merchant. "But they just don't cut it. It certainly is not a good business move to carry them." The reason for the slow sales of DCC titles as "insignificant," Tower Records/Video president Russ Solomon adds, "We won't give up on the [new formats]. We'll hang in there. It doesn't take up a lot of space, and I think we owe it to the companies to support it."

"Whether did very well," says Sandy Ben, VP of advertising for the 35-store Harmony House chain, based in Troy, Mich. "MiniDisc was, and DCC should still be a few." "Neither format is going to be a big winner," says the president of the 15-store, Charlotte, N.C.-based Record Exchange of Rosnoke, describes sales of MD and DCC as David Lang, president of the compact Disc World. An eight-store web based in South Plainsfield, N.J., is no interest: "MD is dead, and DCC is going to be a small niche. There are no music fans in the consumer."

### SELLING THE SYSTEMS

Emile, chief executive chairman of the DCC Group of America, a cross-industry coalition of hardware and software manufacturers, says any announcements based on first-year sales figures are premature. "This is not a hula-hoop," he says. "You have to have a long-term view of these things. We're talking about new technology. Look at the CD—that took four years to catch on."

Paul Foschino, director of new technology for Sony, which introduced the MiniDisc, agrees. "Obviously, all retailers would love to have sold tremendous amounts of this product," he says. "But we have to look at it in perspective. We're talking millions of [units]. We did not say that we thought we would be able to replace the analog cassette overnight."

No sales figures are available for pre-recorded titles in either format.

Both formats received the benefit of some novel promotions in 1993, including attempts to lure the message directly to consumers. Sony sponsored a swing through college campuses, while "DCC Music Express" tours rolled across-country, stopping at retail stores to raise awareness and the pulse of the market.

David Blaine, senior VP of PGD, is taking a ride to go from the response from the "man on the street." "People are still confused," he says. "But we're learning what we need to do to get the word out." "Backward-compatibility," for one, didn't convey the message that DCC players will also play existing analog

tapes. "We just need to say that more clearly," he adds. Ditto "digital sound," which works better as "CD-quality sound."

Both new formats also are benefiting from new pricing and sales policies. Terms vary from label to label. Sources say PGD has yet to bill accounts for any DCC product, while Sony requires retailers to pre-date, dating for initial orders and has only collected for reorders.

Bob Sherwood, VP of sound technology for Sony Software, says, "There has definitely been a sense of not putting pressure on people to pay for their total inventory because they are not seeing the turns to justify it." He says Sony's new pricing policy. There has been a sense that to hold position in a store, simply have to do that sort of thing.

At the time of the Lechner and Rose Records, are committed to the formats as long as there is no payment pressure. "When the bills come, we'll be there," says Lechner. "We use it," says Rose CEO Dave Roush.

Labels outside the Sony and Philips families say they maintain their original commitment to the formats. A BMG source says the company continues to support DCC, with 7080 titles in the format now on the street.

BMG has not licensed any titles to Sony for release on MiniDisc. Jim Fifield, president/CEO of EMI Music, says, "We're going to continue to support the new digital formats in the hands of new consumers the broadest possible choice."

However, the EMI Records Group has scaled back its MD and DCC releases. "We're not going to be as aggressive as we were in the past," says the group's president. "In certain labels haven't been issuing superstar releases in the new formats in recent months."

Continuing on the MD and DCC pulpit are some retailers, one senior distribution executive says. "It seems to me retailers are pulling back just at a time when things may start to turn around. They're not going to enter them generous terms, but they don't see anything happening."

### HARDWARE HOPE

Hardware dealers appear more optimistic, at least as far as MiniDisc is concerned, and look on the pending introduction of the new generation of still-smaller MD portables (Billboard, Jan. 8) as a hopeful sign. They add that prices also should shrink—quickly

and dramatically—because to grow beyond the "early adopters."

The smaller MD portables are due in the U.S. from Sony and Sharp this spring. Sony's play-back-only unit will cost less than \$100, while Sharp's will be tagged at \$750. Philips and Panasonic rolled out the first DCC portable units last fall with a \$450 list price.

One upshot for both technologies may be blank media, which hardware dealers say is selling—although MD seems to have the edge.

"I'd say, according to the way it's the whole thing," says Phil Tudanger, marketing director for J&R Music World, which has a retail store in New York and a nationwide mail-order business. "I think that we'll see 300,000 of the blank MDs, as compared with 20-30 [blank] DCCs. That's a significant number of MDs."

MiniDisc has continued to gain support among blank-media manufacturers, with Fuji, Victor, BASF, and Maxell among those joining Sony and TDK as suppliers.

At Magnolia Hi-Fi, a chain with several locations in the Seattle and Portland, Ore., areas, VP of purchasing David Kaplan says he typically sells 12-16 Sony MD portable record/playback units a month. (Kaplan chose not to carry DCC) "It's not a volume category for me yet, but it's just getting to make it worth my while," he says.

A rollout dealer for the MD format, Kaplan also participated in the launch of the new generation of favorable first-year comparison. "I would guess I sold more MD [players] the first year of MD than I sold CDs in the first year of CD," he says.

But Kaplan echoes other dealers' concerns, adding, "I think they're getting the buyers they are a smaller group. I think they're going to be more portable and a bigger home unit—products Sony, Sharp, and other manufacturers will deliver this spring."

Adds J&R's Tudanger, "One they get the size right and once that price comes down to an affordable price, I think they will really see a surge in the sales."

J&R also carries DCC players, and will continue to do so, Tudanger says. "I think there will be a lot of DCCs in the first year of CD," he says.

"We're in it, and we're in it for the duration," says Tom Campbell, corporate spokesman for Sears, which has a chain of eight stores in San Diego County, Calif.

## BUBBLING HOT 100<sup>®</sup> SINGLES

WEEK	LAST WEEK	TITLE	ARTIST (LABEL/DISTRIBUTOR LABEL)
1	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
2	11	EVERYDAY	PHIL COLLINS (ATLANTIC)
3	11	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)
4	38	WHYTA MAN	ETERNAL (EMI/ERG)
5	49	CHOOSE	COLOR ME BADD (GIANT)
6	2	STATE OF MIND	MARKY MARK (A&M)
7	6	SHIP TO ME	GLORIA ESTERLIN (MCA)
8	4	SOMEBODY NEW	RAY JAY (CIRCA RECORDS)
9	7	LIVE UNTIL I DIE	THE NOTORIOUS B.I.G. (A&M)
10	16	UP ON THE ROOF	THE NOTORIOUS B.I.G. (A&M)
11	5	COUNTRY LINE	COLLEGE HOOKS (MCA)
12	9	UP ON THE ROOF	THE NOTORIOUS B.I.G. (A&M)
13	1	EVERYDAY	PHIL COLLINS (ATLANTIC)
14	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
15	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
16	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
17	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
18	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
19	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
20	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
21	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
22	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
23	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
24	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
25	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
26	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
27	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
28	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
29	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
30	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
31	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
32	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
33	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
34	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
35	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
36	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
37	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
38	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
39	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
40	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
41	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
42	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
43	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
44	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
45	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
46	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
47	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
48	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
49	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)
50	1	SHIRTY (BANG)	ROD STEWART (COLUMBIA)

Building Underlines the top 25 singles under No. 100 which have not yet charted.

## SEARS TO SPONSOR COLLINS' NORTH AMERICAN TOUR (Continued from page 8)

peaking at No. 13 in November.

Farrell says Collins' North American tour begins May 17 in Mexico City. The tour may have been confirmed earlier, but he adds, but there will be about 55 dates in North America, ending somewhere on the West Coast April 1 in Copenhagen. After the American dates, he will resume the European leg of his tour in the fall.

Farrell says he will have two shows in Europe. This will be the performer's first solo tour since 1990. He toured with Genesis in 1992.

Farrell also announced that North America only. One detail the parties had not agreed upon at press time were possible appearances by Collins

at Sears outlets during the tour. But a source says he will not be doing commercials for the department stores. This source also says that Sears' president, Tom Collin, "concerns will be very low key."

It is common for merchandisers to sponsor national musical concert tours. In 1992, Sears was the first for Sears. The retailer carries music in about 100 of its stores.

Patte Conte, spokeswoman for Atlantic Records, says she has no idea what artist and his manager Tony Smith could not be reached for comment but she says she will be in the area.

Smith is said to have arranged the deal with Sears.



# THE Billboard 200

FOR WEEK ENDING  
JANUARY 15, 1994

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL  
SAMPLE OF RETAIL STORES AND RACK SALES REPORTS  
COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION
1	3	3	<b>SNOOP DOGG</b> DOGG STYLE	DOGGY STYLE	1
2	7	7	<b>MARIAN CAREY</b> * COLUMBIA 55058P (10 9615 96)	MUSIC BOX	2
3	7	7	<b>PEARL JAM</b> LIVE THROUGH THIS	VS.	3
4	7	7	<b>JANET JACKSON</b> * WEA 57829 (10 9615 96)	JANET	4
5	7	7	<b>MICHAEL BOLTON</b> COLLEEN (10 9615 96)	THE ONE THING	5
6	7	7	<b>MEAT LOAF</b> * MCA 10039 (10 9615 96)	BAT OUT OF HELL II: BACK INTO HELL	6
7	11	12	<b>BRYAN ADAMS</b> AGAIN (10 9615 96)	SO F'AR SO GOOD	7
8	27	—	<b>JODECI</b> 47709W (10 9615 96)	DIARY OF A MAD BAND	8
9	6	11	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> MCA 10033 (10 9615 96)	GREATEST HITS	9
10	37	19	<b>AEROSMITH</b> * GEFEN 24185 (10 9615 96)	GET A GRIP	10
11	9	8	<b>VARIOUS ARTISTS</b> * COMMON THREAD: THE SONGS OF THE ELEGANT		11
12	12	12	<b>GARTH BROOKS</b> * LUCIFER 80857 (10 9615 96)	IN PIECES	12
13	78	20	<b>TONI BRAXTON</b> * LAFAYETTE 210707W (10 9615 96)	TONI BRAXTON	13
14	8	10	<b>BEAVIS &amp; BUTT-HEAD</b> GEFEN 24063 (10 9615 96)	THE BEAVIS & BUTT-HEAD EXPERIENCE	14
15	18	18	<b>REBA MCKENTRE</b> * MCA 10064 (10 9615 96)	GREATEST HITS VOLUME TWO	15
16	14	16	<b>10,000 MANIACS</b> * ELECTRA 6133P (10 9615 96)	UNTUNED	16
17	22	28	<b>SMASHING PUMPKINS</b> * VIRGIN 80687 (10 9615 96)	SIAMISE DREAM	17
18	26	14	<b>ICE CUBE</b> PROHIBIT 3307P (10 9615 96)	LETHAL INJECTION	18
19	21	25	<b>NIRVANA</b> * MCA 10027 (10 9615 96)	IN UTERO	19
20	5	4	<b>FRANK SINATRA</b> * CAPITOL 68011 (10 9615 96)	DUETS	20
21	25	27	<b>THE CRANERIES</b> * EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE		21
22	10	9	<b>BILLY JOEL</b> * COLUMBIA 55003 (10 9615 96)	RIVER OF DREAMS	22
23	31	34	<b>STONE TEMPLE PILOTS</b> * ATLANTIC 82181 (10 9615 96)	CORE	23
24	20	52	<b>SOUNDTRACK</b> * MCA 10069 (10 9615 96)	THE BODYGUARD	24
25	31	32	<b>SALT-N-PEPA</b> * NORT PLEASANTWOOD 8207P (10 9615 96)	VERY NCESSARY	25
26	23	21	<b>ALAN JACKSON</b> * A&J 6133P (10 9615 96)	A LOT ABOUT LUVIN' (AND A LITTLE 'BOUT LOVE)	26
27	20	17	<b>GUNS N' ROSES</b> GUNTS 24517 (10 9615 96)	THE SPAGHETTI INCIDENT?	27
28	37	6	<b>ACE OF BASE</b> ARISTA 80472 (10 9615 96)	THE SIGN	28
29	34	20	<b>PEARL JAM</b> * EPIC 47057 (10 9615 96)	TEN	29
30	32	26	<b>BLIND MELON</b> * GEPEN 24065 (10 9615 96)	BLIND MELON	30
31	28	26	<b>SOUNDTRACK</b> * ATLANTIC 82181 (10 9615 96)	SLEEPLESS IN SEATTLE	31
32	43	8	<b>R. KELLY</b> JIVE 41527 (10 9615 96)	12 PLAY	32
33	41	38	<b>GUN BLOSSOMS</b> * MCA 10069 (10 9615 96)	NEW MISERABLE EXPERIENCE	33
34	47	41	<b>EAZY-E</b> * RUTHLESS 5037P (10 9615 96)	IT'S ON (DR. DRE 187UM) KILLA	34
35	48	16	<b>THE BREEDERS</b> * A&J 6133P (10 9615 96)	LA SPILLA	35
36	38	36	<b>GEORGE STRAIT</b> * MCA 10069 (10 9615 96)	EASY COME, EASY GO	36
37	29	32	<b>ROD WERTHEIMER</b> * WARNER BROS. 43089 (10 9615 96)	UNLUGGED... AND SEATED	37
38	51	28	<b>CYPRESS HILL</b> * RUTHLESS 5037P (10 9615 96)	BLACK SUNDAY	38
39	42	49	<b>XSCAPE</b> * 50 50 DED 5737P (10 9615 96)	HUMMIN' COMIN' AT 'CHA	39
40	33	33	<b>KENNY G</b> * ARISTA 10846 (10 9615 96)	BREATHLESS	40
41	48	39	<b>TEVIN CAMPBELL</b> WEST 40389 (10 9615 96)	I'M READY	41
42	49	54	<b>SHAQUILLE O'NEAL</b> JIVE 41527 (10 9615 96)	SHAG CLOTH	42
43	45	43	<b>CELINE DION</b> 500 MUSIC 57050P (10 9615 96)	THE COLOUR OF MY LOVE	43
44	38	32	<b>PHIL COLLINS</b> * ATLANTIC 82050 (10 9615 96)	BOTH SIDES	44
45	58	27	<b>WHITE ZOMBIE</b> * GEPEN 24063 (10 9615 96)	LA SEXORCIST: DEVIL MUSIC VOL. 1	45
46	36	34	<b>ELTON JOHN</b> MCA 10069 (10 9615 96)	DUETS	46
47	62	50	<b>SWAY</b> * MCA 10069 (10 9615 96)	IT'S ABOUT TIME	47
48	56	78	<b>METALLICA</b> * ELECTRA 6133P (10 9615 96)	METALLICA	48
49	78	84	<b>A TRIBE CALLED QUEST</b> JIVE 41527 (10 9615 96)	MIDNIGHT MARAUDERS	49
50	63	83	<b>DR. DRE</b> * GEPEN 24063 (10 9615 96)	THE CHRONIC	50
51	57	48	<b>BARNEY</b> * S.M. 2133P (10 9615 96)	BARNEY'S FAVORITES VOL. 1	51
52	67	95	<b>TOO SHORT</b> JIVE 41527 (10 9615 96)	GET IN WHERE YOU FIT IN	52
53	46	51	<b>VARIOUS ARTISTS</b> * GEPEN 24063 (10 9615 96)	STONE FREE: A TRIBUTE TO JIM HENDRIX	53
54	58	65	<b>21</b> * GEPEN 24063 (10 9615 96)	ZODROPA	54

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION
55	57	65	<b>DWIGHT YOKAM</b> * REFERENCE 4242W (10 9615 96)	THIS TIME	55
56	78	78	<b>TAG TEAM</b> LIFE 70000 (10 9615 96)	WHOOPI! (THE IT IS)	56
57	56	75	<b>BROOKS &amp; DUNN</b> * ARISTA 18718 (10 9615 96)	HARD WORKIN' MAN	57
58	78	13	<b>DEF LEPPARD</b> * MCA 10069 (10 9615 96)	RETRO ACTIVE	58
59	81	45	<b>TRISHA YEAHER</b> * MCA 10069 (10 9615 96)	THE SONG REMEBERS WHEN	59
60	56	77	<b>CLAY WALKER</b> * GEPEN 24063 (10 9615 96)	CLAY WALKER	60
61	61	85	<b>ABAYANCE</b> * MCA 10069 (10 9615 96)	FOR THE COOL IN YOU	61
62	72	74	<b>SOUL ASYLUM</b> * COLUMBIA 4809P (10 9615 96)	GRAVE DANCERS	62
63	53	55	<b>WYNNONA</b> * CUPPI 10022A (10 9615 96)	TELL ME WHY	63
64	56	57	<b>VIGILANCE</b> * MCA 10069 (10 9615 96)	I STILL BELIEVE IN YOU	64
65	66	81	<b>UB40</b> * VIRGIN 80687 (10 9615 96)	PROMISES AND LIES	65
66	78	78	<b>TONY! TONI! TONE!</b> * WING 41533P (10 9615 96)	SONS OF SOUL	66
67	103	121	<b>TOOL</b> * 200 11052 (10 9615 96)	UNDERWOOD	67
68	68	68	<b>2PAC</b> * INTERSCOPE 50200 (10 9615 96)	STRICTLY 4 MY N.I.G.G.A.Z...	68
69	78	61	<b>CLINT BLACK</b> * MCA 10069 (10 9615 96)	NO TIME TO KILL	69
70	91	91	<b>MARK CHESNUTT</b> * MCA 10069 (10 9615 96)	ALMOST GOODBYE	70
71	61	78	<b>"WEIRD AL" YANKOVIC</b> * SCOTTI 70000 (10 9615 96)	ALAPALOZA	71
72	19	24	<b>BOYZ II MEN</b> * MOTOWN 8045 (10 9615 96)	CHRISTMAS INTERPRETATIONS	72
73	82	96	<b>LINNY KRAVITZ</b> * VIRGIN 80687 (10 9615 96)	YOU GONNA GO MY WAY?	73
74	95	93	<b>LITTLE TEXAS</b> WARNER BROS. 49276 (10 9615 96)	BIG TIME	74
75	92	94	<b>GEORGE STRAIT</b> * MCA 10069 (10 9615 96)	PURE COUNTRY (SOUNDTRACK)	75
76	69	64	<b>ARON NEVILLE</b> * MCA 10069 (10 9615 96)	GRAND TOUR	76
77	102	110	<b>DRS</b> CAPTAIN 8145 (10 9615 96)	GANGSTA LEAN	77
78	110	126	<b>SOUNDTRACK</b> * REFERENCE 4242W (10 9615 96)	WAYNE'S WORLD 2	78
79	55	53	<b>SOUNDTRACK</b> * WALT DISNEY 60846 (10 9615 96)	ALADDIN	79
80	144	155	<b>***GREATEST GAINER***</b>	DOMINO	80
81	98	98	<b>BILLY RAY CYRUS</b> * MCA 10069 (10 9615 96)	IT WON'T BE THE LAST	81
82	99	101	<b>SHIRLEY BASILE MONTGOMERY</b> * ATLANTIC 82049 (10 9615 96)	LIFE'S A DANCE	82
83	123	114	<b>HOLLYWOOD</b> * MCA 10069 (10 9615 96)	SISTER ACT 2: BACK IN THE HABIT	83
84	97	95	<b>SOUNDTRACK</b> * MCA 10069 (10 9615 96)	FREE WILLY	84
85	111	109	<b>COLOR ME BADD</b> GANTREFRE 2424W (10 9615 96)	TIME AND CHANCE	85
86	91	97	<b>RUSH</b> * ATLANTIC 82049 (10 9615 96)	COUNTERPARTS	86
87	107	104	<b>CONFEDERATE RAILROAD</b> * ATLANTIC 82049 (10 9615 96)	CONFEDERATE RAILROAD	87
88	61	66	<b>ERIC CLAPTON</b> * BACKUPPER 61008 (10 9615 96)	UNPLUGGED	88
89	77	75	<b>JOHN MELLENCAMP</b> * MERCURY 61008 (10 9615 96)	HUMAN WHEELS	89
90	147	—	<b>RAGE AGAINST THE MACHINE</b> * MCA 10069 (10 9615 96)	RAGE AGAINST THE MACHINE	90
91	93	89	<b>A NON BLOODES</b> * INTERSCOPE 50200 (10 9615 96)	BIGGER, BETTER, FASTER, MORE!	91
92	94	91	<b>SPIN DOCTORS</b> * EPIC 47463 (10 9615 96)	POCKET FULL OF KRYPTONITE	92
93	84	87	<b>STING</b> * MCA 10069 (10 9615 96)	TEN SUMMERS' ATTITUDE	93
94	109	103	<b>JOE DIFFIE</b> * EPIC 50002 (10 9615 96)	HONKY TONK TALE	94
95	41	47	<b>BARBRA STREISAND</b> * COLUMBIA 44189 (10 9615 96)	BACK TO BROADWAY	95
96	129	141	<b>ALICE IN CHAINS</b> * COLUMBIA 52475 (10 9615 96)	DIRT	96
97	99	91	<b>GARTH BROOKS</b> * LUCIFER 80857 (10 9615 96)	NO FENCES	97
98	127	123	<b>THE DFX</b> EASTWEST 50200 (10 9615 96)	STRAIGHT UP SEAWARD	98
99	112	117	<b>THE LEMONHEADS</b> * COLUMBIA 44189 (10 9615 96)	COME ON FEEL THE LEMONHEADS	99
100	15	13	<b>HARRY CONRAD, JR.</b> * COLUMBIA 57550 (10 9615 96)	WHEN MY HEART FINDS CHRISTMAS	100
101	115	111	<b>THE SOUNDTRACK</b> * HOLLYWOOD 44189 (10 9615 96)	THE THREE MUSKETEERS	101
102	113	105	<b>SAMMY KERSHAW</b> * MERCURY 14332 (10 9615 96)	HAUNTED HET	102
103	120	127	<b>DOUG STONE</b> * EPIC 50002 (10 9615 96)	MORE LOVE	103
104	150	171	<b>SOUNDTRACK</b> * NORTAL 57144P (10 9615 96)	JUDGMENT NIGHT	104
105	114	116	<b>BROOKS &amp; DUNN</b> * ARISTA 18718 (10 9615 96)	BRAND NEW MAN	105
106	65	63	<b>METALLICA</b> * ELECTRA 6133P (10 9615 96)	LIVE SHIT: BINGE & PURGE	106
107	141	149	<b>ZAPP &amp; ROGER</b> REFERENCE 4242W (10 9615 96)	ALL THE GREATEST HITS	107
108	148	—	<b>***PACESSETTER***</b>	HAND ON THE TORCH	108
109	96	95	<b>MILLISSA ETHERIDGE</b> * COLUMBIA 44189 (10 9615 96)	YES! AM	109

Albums with the greatest sales gains this week. \* Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with multiplier sales indicated by a numeral following the asterisk. \* Asterisk indicates biggest percentage growth. Heatseeker indicates artists released through independent labels. H indicates past or present Heatseeker titles. © 1994, Billboard/EMI Communications, and SoundScan, Inc.



# Billboard BEST-SELLING RECORDS OF 1993

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY  
SoundScan

## Million-Selling Albums

TITLE—Artist—Label/Distributing Label	Units Sold
THE BODYGUARD—Soundtrack—Arista	5,500,000
JANET—Janet Jackson—Virgin	4,300,000
VS—Pearl Jam—Epic	3,800,000
BREATHLESS—Kenny G—Arista	3,800,000
MUSIC BOX—Mariah Carey—Columbia	3,300,000
THE CHRONIC—Dr. Dre—Death Row/Interscope/Priority	2,900,000
UNPLUGGED—Eric Clapton—Duck/Doris/Reprise/Warner Bros.	2,900,000
IN PIECES—Garth Brooks—Liberty	2,800,000
CORE—Stone Temple Pilots—Atlantic/AG	2,700,000
RAT OUT OF HELL II: BACK INTO HELL—Meat Loaf—MCA	2,600,000
RIVER OF DREAMS—Billy Joel—Columbia	2,600,000
POCKET FULL OF KYRIOTITE—Spin Doctors—Epic	2,500,000
GET A GRIP—Aeromith—Geffen	2,500,000
DOGGY STYLE—Snoop Doggy Dogg—Death Row/Interscope/AG	2,400,000
TEN—Pearl Jam—Epic	2,300,000
SLEEPLESS IN SEATTLE—Soundtrack—Epic Soundtrax/Epic	2,300,000
UNPLUGGED...AND SEATED—Rod Stewart—Warner Bros.	2,200,000
IT'S ABOUT TIME—SWV—RCA	2,100,000
SOME GAVE ALL—Billy Ray Cyrus—Mercury	1,900,000
A LOT ABOUT LIVIN' (AND A LITTLE 'TOUT LOVE)—Alan Jackson—Arista	1,900,000
TEN SUMMONER'S STONES—Sling—A&M	1,900,000
ZOOBOP—U2—Island/PLG	1,800,000
DUETS—Frank Sinatra—Capitol	1,800,000
LOVE DELUXE—Sade—Epic	1,700,000
TONI BRAXTON—Toni Braxton—LaFace/Arista	1,700,000
BLACK SUNDAY—Cypress Hill—Ruffhouse/Columbia	1,700,000
BUND MELON—Blind Melon—Capitol	1,700,000
COMMON THREAD: THE SONGS OF THE EAGLES—Various Artists—Giant	1,600,000
IN UTERO—Nirvana—DGC/Geffen	1,500,000
IT'S YOUR CALL—Reba McEntire—MCA	1,500,000
ARE YOU GONNA GO MY WAY—Lenny Kravitz—Virgin	1,500,000
THE ONE THING—Michael Bolton—Columbia	1,500,000
LOSE CONTROL—Silk—Kala/Elektra	1,500,000
GRAVE DANCERS UNION—Soul Asylum—Columbia	1,500,000
ALADDIN—Soundtrack—Walt Disney	1,500,000
IF I EVER FALL IN LOVE—Stray—Gosseline Alley/MCA	1,400,000
GREATEST HITS VOLUME TWO—Reba McEntire—MCA	1,400,000
THE CHASE—Garth Brooks—Liberty	1,300,000
HARD WORKIN' MAN—Brooks & Dunn—Arista	1,300,000
BACK TO BROADWAY—Barbra Streisand—Columbia	1,300,000
SIAMSE DREAM—Smashing Pumpkins—Virgin	1,300,000
DANGEROUS—Michael Jackson—Epic	1,300,000
12 INCHES OF SNOW—Snow—EastWest/AG	1,300,000
PURE COUNTRY (SOUNDTRACK)—George Strait—MCA	1,300,000
JON SECADA—Jon Secada—SBK/ERG	1,300,000
SO FAR SO GOOD—Bryan Adams—A&M	1,200,000
3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...—Arrested Development—Chrysalis/ERG	1,200,000
METALICA—Metallica—Elektra	1,200,000
BIGGER, BETTER, FASTER, MORE!—4 Non Blondes—Interscope/AG	1,200,000
DURAN DURAN—Duran Duran—Capitol	1,200,000
EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?—The Cranberries—Island/PLG	1,100,000
I STILL BELIEVE IN YOU—Vince Gill—MCA	1,100,000
AUTOMATIC FOR THE PEOPLE—R.E.M.—Warner Bros.	1,000,000
TIMELESS (THE CLASSICS)—Michael Bolton—Columbia	1,000,000
LIFE'S A DANCE—John Michael Montgomery—Atlantic/AG	1,000,000
19 NAUGHTY III—Naughty By Nature—Tammy Bay	1,000,000
DIRT—Alice In Chains—Columbia	1,000,000
THIS TIME—Dwight Yoakam—Reprise/Warner Bros.	1,000,000
IT WON'T BE THE LAST—Billy Ray Cyrus—Mercury	1,000,000
BACDAPUP—Ozzy—RCA/Chaos/Columbia	1,000,000
PROMISES AND LIES—UB40—Virgin	1,000,000
TELL ME WHY—Wynonna—Curly/MCA	1,000,000
THE BEAVIS & BUTT-HEAD EXPERIENCE—Beavis & Butt-Head—Geffen	1,000,000
BRAND NEW MAN—Brooks & Dunn—Arista	1,000,000

## Half-Million-Selling Singles

TITLE—Artist—Label/Distributing Label	Units Sold
WHOOHOO! (THERE IT IS)—Toy Team—Life/Bellmark	2,800,000
I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)—Meat Loaf—MCA	1,400,000
I WILL ALWAYS LOVE YOU—Whitney Houston—Arista	1,400,000
FREAK ME—Silk—Kala/Elektra	1,300,000
INFORMER—Snow—EastWest	1,300,000
CAN'T HELP FALLING IN LOVE—UB40—Virgin	1,300,000
NUTHIN' BUT A 'G' THANG—Dr. Dre—Death Row/Interscope/AG	1,300,000
ALL THAT SHE WANTS—Ace Of Base—Arista	1,200,000
DAZZY DUKS—Duane—TMR/Bellmark	1,200,000
GANGSTA LEARN—D-Sis—Capitol	1,100,000
THAT'S THE WAY LOVE GOES—Janet Jackson—Virgin	1,100,000
KNOCKIN' DA BOOTS—H-Town—Luke	1,100,000
AGAIN—Janet Jackson—Virgin	1,000,000
WHOO! THERE IT IS—95 South—Wop/chibon	1,000,000
WEAK—SWV—RCA	1,000,000
DREAMLOVER—Mariah Carey—Columbia	900,000
DITTY—Paperboy—Next Plateau/Wir/PLG	900,000
SLAM—Ozzy—RCA/Chaos	900,000
LATELY—Jodeci—Upfront/MCA	900,000
JUST KICKIN' IT—Kscape—So So Def/Columbia	900,000
HERO—Mariah Carey—Columbia	800,000
DRE DAY—Dr. Dre—Death Row/Interscope/AG	800,000
SHOOT—Salt N' Pepa—Next Plateau/London/PLG	800,000
I'M GONNA BE (500 MILES)—The Proclaimers—Chrysalis/ERG	800,000
WHAT'S UP! 4 Non Blondes—Interscope/AG	700,000
HAVE I TOLD YOU LATELY—Rod Stewart—Warner Bros.	700,000
HIP HOP HOORAY—Naughty By Nature—Tammy Bay	700,000
I GET AROUND—2Pac—Interscope/AG	700,000
THREE LITTLE PIGS—Green Jelly—Zoo	700,000
I'LL NEVER GET OVER YOU—Exposé—Arista	600,000
BOOM! SHAKE THE ROOM—Jazzy Jeff/Fresh Prince—Jive	600,000
RUNAWAY TRAIN—Soul Asylum—Columbia	600,000
SHOW ME LOVE—Robin S—Big Beat/Atlantic/AG	600,000
BAD BOYS (THEME FROM "COPIES")—Inner Circle—Big Beat/Atlantic/AG	600,000
CEYIN—Aeromith—Geffen	600,000
INSANE IN THE BRAIN—Cypress Hill—Ruffhouse/Columbia	600,000
DON'T WALK AWAY—Jodeci—Giant	600,000
ALL FOR LOVE—Bryan Adams/Rod Stewart/Sing—A&M	600,000
A WHOLE NEW WORLD—Peabo Bryson/Ragina Belle—Columbia	600,000
I'M SO INTO YOU—SWV—RCA	600,000
IF—Janet Jackson—Virgin	600,000
IT WAS A GOOD DAY—Ice Cube—Priority	600,000
CAN WE TALK—Tevin Campbell—Quest/Warner Bros.	500,000
ORDINARY WORLD—Duran Duran—Capitol	500,000
ONE LAST CRY—Brian McKnight—Mercury	500,000
REBIRTH OF SUCK—Digable Planets—Pendulum/Elektra	500,000
WILL YOU BE THERE—Michael Jackson—A&M/Epic	500,000
COMFORTER—Spit—Gosseline Alley/MCA	500,000
CHECK TO SELF—Ice Cube Featuring Das EFX—Priority	500,000
MR. WENDAL—Arrested Development—Chrysalis/ERG	500,000
I GOT A MAN—Passive K—Island/PLG	500,000
ANOTHER SAD LOVE SONG—Toni Braxton—LaFace/Arista	500,000
ALRIGHT—Kris Kross—Ruffhouse/Columbia	500,000
HEY MR. D.J.—Zhané—Flavor Unit/Epic	500,000
BREATHE AGAIN—Toni Braxton—LaFace/Arista	500,000
RIGHT HERE/DOWNDOWN—SWV—RCA	500,000
IF I HAD NO LOOT—Tony Toni Toné—Wing/Mercury	500,000
CAT'S IN THE CRADLE—Ugly Kid Joe—Sardog/Mercury	500,000

## SPECIAL LISTINGS RANK BEST SELLERS OF '93

(Continued from page 5)

charts in time for usage by the record and radio industry during the year-end holiday period. This schedule will continue in 1994 so that the 1993 holiday sales included in these special charts will be used in Billboard's 1994 year-end charts.

The album list contains all those albums that sold 1 million or more copies during 1993. The singles list contains all those singles that sold 500,000 or more units during 1993. Unit sales are rounded to the nearest 100,000. Conforming with standard Billboard policy, all singles and album configurations are counted equally—maxi-singles and multi-album sets are counted as individual units.

For singles and albums released earlier than 1993, the sales totals do not include any sales from earlier years. Therefore, these tables reflect total sales to date for those records released in 1993, but only 1993 sales for earlier releases.

FOR WEEK ENDING JANUARY 15, 1994

[illegible]

## JUDGE DENIES PUBLISHER'S ROYALTY CLAIM ON 'RED, RED ROBIN'

(Continued from page 9)

fers on the presumption that any performance of "Red Robin" continued to fall under the terms of the terminated agreement.

The plaintiffs argued that to be deemed a "derivative work," a cover version of the original song must contain novel, original, and creative additions—something of their own copyright protection.

Bourne was unable to sustain its position. Judge Richard Owen held in a 11-page decision. He ruled that "there must be such things as unusual vocal treatment, additional lyrics of consequence, unusual altered harmonies, novel sequential uses of the words—something of substance added marking the piece to some extent a new work with the old song

embedded in it, but from which the new has developed."

Owen noted that Bourne's chief contention—that the piano-and-voice version of "Red Robin" that the Irving Berlin company made from the Woods' lead sheet is a "derivative work," since "all Woods supplied it with the melody line and the words"—is contrary to the ways of the trade. "Owen didn't buy Bourne's argument that the Irving Berlin company created a new work," he said. "Instead, noting that Woods' name is 'not only on the piano-vocal score as its sole creator, but he doubtless played the song for Berlin when he brought it into the firm, and he certainly had to have checked and approved what Bourne put out on the

market for the public to buy his song... Accordingly, the very first piano and voice version that was sold could not possibly be a 'musical arrangement' making it a 'derivative work of the lead sheet.'"

Owen also rejected a Bourne claim that its 1961 piano-and-voice version, published by music print giant Hal Leonard Publishing, was a "derivative work." Owen declared that while it has a "base line modestly tailored to fit better on the ears of the time," this, however, in no way qualifies it for "derivative" status.

In conclusion, Owen ruled that there is "no showing that ASCAP performance royalties as to songs during the 19-year extension are for pre-termination Bourne-authorized deriva-

tive works. Nor are the Hal Leonard-printed scores 'derivative works,' let alone based on pre-termination 'derivative works.'"

Owen ordered ASCAP to pay its "accumulated performance royalties to the plaintiffs... and Bourne is to remit... all income that it has received from any post-termination use of printed scores by Hal Leonard."

During the trial, the plaintiffs brought in record producer/composer Tom Shepard as an expert witness to judge the originality in the arrangements of a number of recordings of the work. He found little to support Bourne's claim of derivative works.

"Turning to the renditions of the arrangements offered in evidence by

Bourne as derivative works, the court found that all failed the necessary tests, with one possible exception," says Alvin Deutch of the New York law firm of Deutsch, Klugman & Blasband, whose David Blasband and Fred Greenman represented the four plaintiff members of the Woods family. Deutch says that Bourne had failed to carry the burden of proving any logging of that arrangement by ASCAP.

### REALLY DIFFICULT PROBLEM

It is this failure of the process of monitoring performances that is raised by music industry attorney and former BMI president Ed Cramer. "I agree with the results, but I don't quite understand how [the judge] got there. The decision avoided some of the really difficult problem. At the present time, the performing rights organizations are not able to distinguish among recordings by the same artist. For example, one of our six recordings by Frank Sinatra of 'I've Got The World On A String,' which are pre-termination and which are post-termination for purposes of determining whether derivative rights apply."

Robert Osterberg of the New York law firm of Albert, Clark, Osterberg and Prager, representing Bourne, says that Bourne is likely to appeal the case. "The court's opinion," he says, "is not as strong as the Supreme Court's decision in Mills vs. Souter, but falls to follow the Supreme Court's interpretation of the derivative-work exception. Under Mills, if a derivative work is licensed for use in the service work prepared before termination, it matters not whether the version of the song used in the derivative work is itself a derivative work. Such use is within the exception, and the royalties continue to go to the original publisher after termination."

Osterberg also says that Owen failed to address other issues about the operation of the derivative works exception that the U.S. Supreme Court has not yet addressed. "For example, when a pre-termination [recording] is licensed for use in a movie first made after termination, does the original publisher or the author or successors have the right to license the use and be paid royalties? When a radio station plays a pre-termination [recording] after termination, does the original publisher or the author or successors have the right to receive the publisher's share of performance royalties? Bourne expects those questions to be answered by the appellate court."

## SONY LAUNCHES NEW BUDGET CLASSICAL LINE

(Continued from page 9)

er budgets because it's Sony, and they'll promote it. It's something we'll give a shot to in all the stores."

Larry Cohen, music buyer for the upper Borders Books store, based in An Arbor, Mich., expects Infinity Digital to benefit from the cachet of the Sony name, despite Sony Classical's efforts to publicize distance itself from the label.

"Sony has so many things going for them as far as distribution, and they have a way of getting good positions in the market," Cohen says.

But retailers caution that the super-budget classical market is glut-

ted with product.

"Right now, there's really a glut of it," says Tully. "There's a way of a take year ago."

Furthermore, some retailers worry that the profusion of budget and super-budget product reinforces the perception that full-priced titles are too expensive.

"We think that the people we will see all these lines and say, 'Why should I spend anywhere from \$8 to \$15 for these recordings when I can get a similar "super" symphony for \$5 or less,'" says Bill Cole, classical buyer at 35-store, Detroit-based Har-

vey House, which stocks classical in all its stores and has two classical-only outlets.

While these retailers say the real reasons for Sony's move are the competition based on suppliers, executives at Laserlight and Naxos developed the potential impact of Infinity Digital.

Doug King, president of Cherry Hill, N.J.-based Naxos of America, says, "I think [Infinity Digital] will expand the market. The market has a very small amount of room for growth."

Mike Kelly, marketing manager at

Santa Monica-based Delta Music Inc., Laserlight's parent, says, "I don't think it'll impact us, because in terms of Laserlight and the classical end of it, we have a good reputation in terms of what we can offer for our clients."

Indeed, observers note that the recent entrance of EMI/Angel's Encore label into the budget arena did not significantly alter the playing field, supporting King's point that the market can still sustain growth.

## GRAMMY NOMINATIONS

(Continued from page 9)

the best Female R&B vocal and best R&B song categories, for "That's The Way Love Goes."

Also noteworthy is Aaron Neville's inclusion in the best male country vocal category for the song "The Grand Tour," which reached No. 38 on Billboard's Hot Country Singles & Tracks chart. Other artists nominated in that category are Garth Brooks, Alan Jackson, George Jones, and Dwight Yoakam. Vince Gill, winner of two Grammys last year, is nominated only in the best country vocal collaboration category for "The Heart Won't Lie," with Reba McEntire.

In another interesting twist, the selection committee opted to combine the best female rock vocal and best male rock vocal nominees into one category this year, the best rock solo vocal. However, no women are nominated in the category, making it a *de facto* best male rock vocal award.

Only recordings released between Oct. 1992, and Sept. 30, 1993, are eligible for nomination. The 36th annual Grammy awards ceremony will be telecast live March 1 from Radio City Music Hall in New York. (A list of nominees appears on pages 66-67.)

## ALTERNATIVE SUPERGROUP GETS BACK

(Continued from page 9)

sound like a Beatles' record, because at that point in time, they didn't even sound like the Beatles. They were raw, amphetamine- and beer-driven. They were an early version of a punk band. What they lacked in technique they made up for in enthusiasm and tremendous energy. So don't get a bunch of studio guys and go in and try to do a "Beatlesian" album. Get young guys who play with a lot of energy and go for the spirit of the thing."

Was calls the line-up a "dream

band. The only person I knew before [the Beatles] was Mike [Mills]," he says. "But they are all musicians that I admired and whose records I listen to."

The fact that the band members had been playing together since they gave the recordings a fresh energy, he adds. And, all the players have roots in the alternative scene, so they were comfortable.

Much like the Beatles' own early recording sessions, "Backbeat" was recorded live and quickly with minimal overdubs and production. "No overdubs," says Virgin's A&R man, Peter Dinklage. "In fact, Was mixed the final mixes in favor of the rough takes for the album."

"We cut 13 tracks in three days," Was says. "There was not a lot of attention paid to detail. We were going more for the feeling and the energy and to capture the moment."

"You can hear it on the record," Was says. "Everyone really got off on it. We did everything in one or two takes once everybody got the vibe." "Money," the lead track from the album, will initially go to modern rock and college radio stations in New York and L.A. on Feb. 18, with other markets to follow. Virgin also has tentative plans to work the track at top 40.

Cynthia Bryne, Virgin's VP of special projects, says the album has the potential to appeal to both formats.

Modern rock XTRA (91X) San Diego PD/Mike Haloran has yet to hear the album but is enthused about the idea of a crop of alternative rockers playing the Beatles' early repertoire.

"We're definitely be open to playing it on a track-by-track basis," he says. "We play the Beatles anyway, and the early stuff was punk rock. They were punk, before punk was

punk. They wore leather jackets and had their hair graced back."

Indeed, Was says there is some similarity between the raw energy of the early Beatles and some of today's hard-edge artists. "Sonic Youth wouldn't be playing what they play if there was no 'Good Golly Miss Molly.' It has the same DNA code. It was very much a rock and roll song to play."

Virgin is attempting to assemble the band for a videopop for "Money" and a possible live performance in the near future. "I don't know if it's going to be a hit, but I'm sure we can get it together, because of the logistics of getting the different groups together who are on tour and in the studio with their regular bands, but we're hoping to pull it off."

Other tracks on the album include "Long Tall Sally," "Bad Boy," "Twist And Shout," "Please Mr. Postman," "C'Mon Everybody," "Rock'n Roll Music," "Slow Down," "Road Runner," "Carrol," "Good Golly Miss Molly," "20 Flight Rock."

In addition to the rock'n roll soundtrack, a second "Backbeat" album featuring original source music is set to follow in April. It will include Virgin/Virgin. Says Bryce, "We will be working closely with our sister label, Blue Note. Since Virgin is not a jazz label, we felt Blue Note would do a good job on this."

Was says the score reflects the other mood of the film. "On one hand, we don't want to have the same old thing, but on the other hand, we wanted the early '60s bebop sound, reflected the beatnik art scene."

Featured players on the score album include Was on piano, Terence Blanchard on trumpet, Eric Reed on piano, and Jimmie Wood on harmonica.

## Arizona Vid Group Sues Artec For Breach Of Contract

Video Alliance, a 739-store buying group based in Scottsdale, Ariz., has filed a \$2 million breach-of-contract lawsuit against defendant Artec Distributing. Although it isn't a defendant, Major Video Concepts is the target of the lawsuit, filed in Maricopa County Superior Court.

Artec became Video Alliance's exclusive distributor via an agreement signed May 26, 1993. Major, who took over Artec's operations in mid-November, is said to have ignored Alliance by selling directly to its members, such as its Los Angeles Video Village.

The suit alleges that Major, using a confidential membership list, advised stores that Artec would be delivering pain, present, or future orders, causing the buying group "substantial damages."

BETH GOLDSTEIN

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## 1993 HEATSEEKERS IMPACT ARTISTS

(Continued from page 1)

Artists can be launched from the chart and given Heatseekers Impact status without hitting the No. 1 mark on the Heatseekers chart.

In 1988, 15 of the 50 Heatseekers Impact artists reached No. 1 on the Heatseekers chart. On the flip side, 9 of the 24 acts that reached No. 1 on Heatseekers didn't hit it on the pop echelons of the popular-formerly album charts to qualify as Impact artists.

Wherehouse new release buyer Bob Bell says that the large number of new artists breaking through in 1993 was due to many labels working albums longer.

"Labels are reaching more and more that labels are really sticking with a project for a long time," Bell adds. "When I look at the charts and see the former Heatseekers artists, I notice that many of them took a long time to break. It's great that labels really will stick with a record they believe in."

Bell says the Heatseekers chart is a useful tool for a retailer. "In general, we don't look at sales charts because the information usually comes from us in the first place," he says. "But we do look at Heatseekers to see if we may have overlooked something and not given it the shot it deserves."

Val Azzi, executive VP/GM of Atlantic Records, says long-term artist development was indeed the reason behind the Atlantic Group's success. "Heatseekers Impact artists in 1993."

"We've really made a concerted effort this year to break new acts and we've had a lot of success. For example, says Azzi. "For us to be the 'new' Atlantic, we have to do that. If

you believe in an act enough to sign them, you have to stay with the project for a while. Many of the [Heatseekers Impact artists] we've been working for a while, and still are."

A variety of methods were used to launch Atlantic acts this year. Stone Temple Pilots hit the road immediately by country acts John Michael Montgomery and Confederate Railroad concentrated on radio, then video, as did rap acts Intro and Inner Circle; and the Lemonheads benefited from touring and press focused on lead singer/pin-up Evan Dando.

"For a No. 1 Blondes, [Intersect] really stuck with 'What's Up?' and never let up," says Azzi. "The record was all marketing, with an emphasis on television advertising. Proms got no radio support but toured heavily. We're proud because with each one there wasn't one main component. It started with an emphasis on touring or radio, then we used other things."

David Bither, senior VP/GM of Elektra, says that the label's four Heatseeker Impact artists were a reflection of the reorganization of its marketing department and its focus on establishing the label further as an artist development company.

The label definitely recognized the importance of the realities of the marketplace, and increased our marketing staff at the end of 1992," says Bither.

While working with a record or an act was the key to Elektra's success. "Sik didn't really break until the second single, and after they did I thought, 'This is a real act. This is a real Bither.' With Brad Nubian, I got all the work that went into the first

Following is a chronological listing of the Heatseekers Impact artists in 1993.

Sik, "Love Control" (Capitol/Elektra)  
Parsons, "Parsons" (Capitol)

Jade, "Jade To The Max" (Giant/Bigman)  
Sue Askin, "Grace Divine Union" (Giant)

Stone Temple Pilots, "Core" (Atlantic)  
Dream Theater, "Images & Words" (Atlantic)

Lemonheads, "It's A Shame About Ray" (Atlantic)  
John Michael Montgomery, "Life's A Journey" (Atlantic)

Brand Nubian, "One For All" (Atlantic)  
Phish, "Rift" (Atlantic)

Confederate Railroad, "Confederate Railroad" (Atlantic)  
The J. B. Tones, "No Cure For Cancer" (A&M)

Jacky, "Jacky" (Geffen)  
Joy Lawrence, "Joy Lawrence" (Impact/MCA)

Chawnes, "Amun" (Atlantic)  
Belly, "Belly" (Atlantic)

Green Jack, "General Killek's Phantasm" (Gee)  
Black Sabbath, "Bitch" (On Sunset/Phonix)

Blues Traveler, "Save His Soul" (A&M)  
H-Town, "Forever For Da Flavor" (A&M)

Intro, "Intro" (Atlantic)  
Parsons, "Parsons" (Capitol)

Blondes, "Blondes" (Elektra)  
Morm, "Morm" (Intersect)

Parsons, "Parsons" (Capitol)  
The Phantoms, "Rattle Like The Phantoms" (Delicious Vinyl)

On Youngsters, "The Alchemist" (EastWest)

M.C. Breed, "The New Breed" (Wing/Int)  
Tony Day, "Tony Day" (MCA)

Stereo MCs, "Connected" (Gee Street/Int)  
No South, "Quad City" (Wing/Int)

Shane, "Dancey Days" (BMG/Belmark)  
5th Ward Boys, "Ghetto Dope" (A&L/Pro)

Proerty  
Jody Keith, "Jody Keith" (Mercury)

The Jazzmasters with Paul Hordern, "The Jazzmasters" (JVC)  
The J. B. Tones, "No Cure For Cancer" (A&M)

The Proclaimers, "Sunshine On Leith" (Capitol)  
The J. B. Tones, "No Cure For Cancer" (A&M)

Blind Melon, "Blind Melon" (Capitol)  
Rage Against The Machine, "Rage Against The Machine" (Geffen)

The Chameleons, "Everybody Else Is Doing It, So Why Can't We?" (Geffen)  
Smashing Pumpkins, "Gish" (Geffen)

White Zombie, "La Sexorcist" (Debut Music Ltd.)  
The Roots, "The Roots" (Geffen)

Prison Chant, "Bullhorn Behavior" (Nonesuch)  
The Roots, "The Roots" (Geffen)

Clay Walker, "Clay Walker" (Giant)  
David Foster, "The Christmas Album" (Giant)

the successors of a number of Heatseekers Impact artists on other labels, including Zos's Green Jelly, Capitol's Blind Melon and Surreal, and Geffen's White Zombie.

While the act's success culminated in their incredible fan base and touring base and a real grassroots approach," says Bither. "Then we had the staff that was the first single which was incredible." Video also played a major role in

Alternative marketing vehicles also

## KYUSS LANDS ON ITS FEET

(Continued from page 1)

The Palm Desert, Calif.-based hard rock group, which had developed a buzz with its full-fathom, bass-heavy sound, had finished a spring tour of Australia opening for Metallica. It had completed its first album, "Sky Valley," and was anticipating its January release. It was about to move from its record company's subsidiary imprint to the main label.

And then the bottom fell out. On Nov. 11, Kyuss' label, Chameleon Records, abruptly shut its doors (Billboard, Nov. 27).

"It was a pretty big shock," says Kyuss guitarist Josh Homme. "I just kinda think that I knew it was going to be a little something that we could be the [label's] savior band... The morning before [the closure] I'd had great conversations with people at the label."

But Kyuss' questions about its future and the fate of its album were short-lived. Elektra Records, Chameleon's former joint-venture partner, has decided to pick up the album tentatively plans a March release for "Sky Valley."

"It's an open horizon, and nothing sound-based in it," explains Masters Of Reality singer-guitarist Chris Goss, who produced "Sky Valley" and its 1992 Dali/Mute predecessor "The Real Sun" (Geffen). "I'm a singer [John Garcia] said it best—'Black Sabbath was heavy, but it sounded loud.' Kyuss sounds like it's heavy."

Kyuss got its start in 1988 in Palm Desert, the community just east of the resort town of Palm Springs. "It was just like a high school band, just

playing around the desert, joking around," Homme says.

The group honed its chops at "generator parties," remote beer bashes held in the middle of the desert. "It was kinda playing in the desert," says Homme. "The desert was the shaping factor. There's no clubs here, so you can only play for free. If people don't like you, they don't come."

Originally known as Katzenjammer, the band changed its name to Sons Of Kyuss (after a character in James Langens & Drazos), under that moniker, the group recorded an album that was released in 1989, when most of the group's members still lived in the desert, on their own Black Highway Music label.

"We made 500 copies," Homme says. "I still have about 150 of them in my closet." In 1990, the quartet began playing the rock club circuit in Hollywood. "It was weird because there were still a lot of hair bands around," Homme says. "I think it was a lot of people here... I think we got into fights like 13 or 14 straight shows."

"Whenever they'd play, fights would break out," says Goss, who became interested in the band after his wife Cynthia, who then worked at BMI, brought home a demo. "I think it was the low end that did it."

### BOTTOM-HEAVY SOUND

Kyuss' bottom-heavy sound—created in large measure by Homme, who in live performance runs his axe through guitar and bass cabinets simultaneously—occupied unexplored terrain somewhere between conven-

tional metal and the music made by rockers that relatively unused alternative acts as Soundgarden.

This style enlisted some enthusiastic fans, among them was Chris "Hot Rod" Long, a club promoter and a writer for the street-level publication Hollywood Rocks (and, later, an A&R man for Chameleon).

"I was one of the staff there," Long says. "I wrote about them every issue for two months."

Label interest in Kyuss escalated in late 1990 and early '91. "It was an A&R fest at [the Hollywood club] Raj's for Kyuss," Long recalls.

Signed to Chameleon at the insistence of label president Steve Prue, Kyuss released "Wretch," a mixture of previously recorded demos and new material, in 1991. The following year, it recorded its first full-blown professional studio album, "Blues For The Red Sun," with Goss.

"Chris was a godsend," Homme says of Goss. "When we hit Chris, he said, 'I know how we wanted to sound, and how to get it out of the board.'"

The resulting album struck some chord with the album radio. According to Steve Prue of Concrete Marketing, a metal/hard rock marketing firm based in New York, the album picked up a lot of airplay on the alternative as KNAC Los Angeles, KISW Seattle, KIOZ San Diego, Calif., and WYSY Chicago.

Long, now a solid director at WHMH Minneapolis, recalls, "It went three tracks deep with us. We still use it recurrent... I think this band is going to be around for a

while. It was pretty sold on the 'Blues' album."

There was heavy airplay on the commercial block metal shows. "True ads," says Metallica's B. also said. "It was a strong impact, with strong video rotation [of the clips 'Green Machine' and 'Thong Song'] and several interviews with [host] Ricki Ravich."

The group also received positive press response, garnering, among other raves, a coveted "Five-K" or "Burt rots." "I don't think there was a vibe on them until they picked up with Metallica in Australia."

### MITTING THE ROAD

Kyuss toured heavily behind "Blues," opening for Danzig, White Zombie, and Pankin No More. But, as Burt notes, "I don't think there was a vibe on them until they picked up with Metallica in Australia."

Homme says Metallica "had no idea who they wanted to open for, but they came down Under in early 1993. But, he adds, "They had heard 'Blues,' and they were into it... [The tour] was the first experience I just being in Australia alone was amazing."

"Blues For The Red Sun" ultimately sold only 30,000 units. But Long, who says the album was sold and band closely as a Chameleon staff notes, "Kyuss is the band with the biggest awareness level for a group who's only sold 30,000."

were used to propel artists off the Heatseekers chart. Cannard, for instance, got a lot of mileage from the Volkswagen commercial featuring the track "Harry's Game." The song also was in the movie "Patriciot Games."

A&M's Denis Levry is another artist who benefited from a unique situation. His *Showtime* special aired in February, and in March "No Cure For Cancer" jumped from No. 106 to No. 30 on The Billboard 200.

Impulse! A&M's Joyce Lawrence and Big Beat/Atlantic's Inner Circle both got boosts due largely to exposure on the hit television shows "Blossom" and "Cops," respectively. After the clip for Lawrence's "My Love Can't Fix" debuted on "Blossom," sales of his album almost tripled. He debuted on Heatseekers at No. 5 in March.

XTRA-PM (91X) San Diego PD/MD Mike Halloran says he thinks this was a good year for breakthrough acts for a number of reasons. "Soul Asylum, for example, is a band that benefited from really growing up. They always wrote great songs, but I think now they understand how to write good radio songs."

Halloran also notes that fans' tastes are more diverse than ever. "It used to be that they would want to be like the band that was on the radio. Now they call up and want to hear some of these radio hits that aren't in the clubs," adds Halloran.

Chameleon's Bell adds, "Rap has been huge for us for a number of years. But lately we've really been seeing more alternative stuff than ever before crossing over and becoming mainstream hits."

After the band's release of the album was set for January, the group was searching for a drummer to replace departed original member Brant Bjork.

Then disaster struck—Chameleon's former joint-venture partner A&R Steve Ralovsky's interest was piqued by the band, and he began polling musicians—including electronic acts like Nine Inch Nails and Vans—and industry agents and managers about the group.

Ralovsky says, "By the time I got the band, I was looking for a company to the album, I said, 'Where the fuck have I been?'"

After meeting with the band in mid-December in Palm Desert, Ralovsky was sold on bringing the band to Elektra.

Kyuss currently is seeking new management, after that element is firm. "I think we need a company that will formulate a marketing plan to target multiple formats."

"I think alternative and metal have to be the focus of the campaign," says Goss. "I don't want the fans at metal radio to feel alienated, but there's also a similar free-spirited feel to Kyuss that has been there before crossing over. And the guys in Kyuss are punk rock kids beneath it all."

Kyuss' tough-to-pigeonhole sound, says Goss, is our curse and our blessing. I don't know where we are, and I love that more of the time. Other times I get, 'The fuck—can't we get it right?'"

## ASIAN ROYALTY AGREEMENT SEEMS NEAR

(Continued from page 1)

The issue has gained importance as the region's prerecorded music markets continue to grow at dynamic, double-digit rates.

The publishers are urging their royals' hopes on Taiwan, Indonesia, and the Philippines, and to a lesser extent on South Korea. In Singapore, Malaysia, and Hong Kong, mechanical payments have been flowing to some publishers for several years, although not all are satisfied with these arrangements.

The issue is politically sensitive. Senior executives on both sides are cautious about discussing the proposals, which would initially see direct payments from labels to publishers, because the specifics are far from finalized.

However, informed sources say a mechanical royalty rate of 2.5% of

*This story was prepared by Mike Lewis in Hong Kong, Glenn Smith in Taipei, Marc Gorgeux in Manila, Iris Lichtman in New York, and Adam White in London.*

wholesale per album, rising to 5% after two years, has been agreed upon for Taiwan, the Philippines, and Indonesia. One major-label official in the region describes it slightly differently, saying the rate is 5% of 100% of wholesale, with a 50% discount until Dec. 31, 1995. The new royalty is expected to apply from Jan. 1, 1994, payable retroactively when there is final agreement and when payment systems are in place.

Les Bider, chairman/CEO of Warner/Chappell Music, says,

"The issue here in collecting mechanicals is the need to establish a beachhead toward the collection of all different sources of revenue that publishers look to for incremental profits. We'll soon be seeing broadcast royalties, too. But it's hard to do this without collecting mechanicals first."

Paul Ewing, chairman of the Hong Kong Music Publishers' Assn. and VP/record director for Warner Music in Asia, stresses the need for local governments to enact and enforce relevant copyright laws that would provide for mechanical royalties. For years, without legislation in place, the record companies' ability to get royalty collection in place was virtually impossible, but that is beginning to change as some countries, like Taiwan, enact copyright laws.

Ewing also points out that much of the majors' business in Asia is done through licensees. "You can only get licensees to pay if the legislation is in place. The [deal] will only work on a country-by-country basis." He adds that the rates will have to be "the next step or two," when piracy is brought down to a decent level.

PolyGram Par East president Norman Chern says that the biggest obstacle to progress is "convincing the governments in most [Asian] countries of the value of mechanical royalties. It's not happening because of our commitment to getting a working system in place."

Beverly Jamieson, Asia/Pacific region director and senior VP at BMG International, suggests that arrangements are far from complete. "Nothing is final, nothing signed. Each country will proceed at a different pace, according to how things work in that country."

### GRAT GROWTH MARKET

BMG Music Publishing president Nick Firth is similarly cautious. However, he says, "I am very interested in the way the development of laws governing intellectual property in the region, particularly the recent, much-delayed passage of a copyright act in Taiwan. Historically, where there are laws, there will be payment of royalties. With rare exceptions, sales of international repertoire will be modest in these markets in the near future, but in the long term, it's a great growth market."

EMI Music Publishing CFO Brian Bush agrees. "With the advent of copyright protection and enforcement, Southeast Asia will be a major expansion area for [us]. We have had offices in Hong Kong, Malaysia, and Singapore, and will be expanding to collect in Taiwan, Indonesia, the Philippines, and South Korea over the next few years."

Bush adds that EMI is "investing heavily" in royalty and copyright computer systems locally that will change characters and codes for the multi-territory collections unique to the market. "We also look forward to China becoming a major repertoire source for the label and establishing new collections in the near future. EMI will be appointing a regional pub-

lishing representative based in Hong Kong early in the new year to coordinate our expansion in the area."

### FOCUS ON TAIWAN

Taiwan appears to be receiving the most attention because it is one of the area's biggest markets, with more than \$200 million at retail. Record companies there have long discussed the necessity for mechanical payments, but are worried about implementation. "It is going to be a time-consuming process,"

*"You can only get licensees to pay if the legislation is in place"*

says Matthew Allison, managing director of Sony Music's Taiwanese affiliate.

As in most other Asian markets, there is in Taiwan no organized publishing industry with a suitable central agency for mechanical royalty collection and distribution. Each record company has to implement its own accounting and enforcement system for tracking ownership, use, and payments, notes Allison. Direct payments from labels to sister publishers are a first step to a more comprehensive framework.

However, one major record company in Taiwan, PolyGram, has already implemented a formal system for mechanical payments. According to Yvette Tung, manager of PolyGram Music Publishing there, the company has been paying at a rate of 6.25% of wholesale, for almost two years. "PolyGram is willing to pay, and to pay the rightful owner," she says.

PolyGram has had its share of problems, however. Tung says Taiwanese copyright laws are unclear when it comes to specifying the legal details common to the music industry elsewhere. Further, she says companies will find it difficult to provide "reliable financial statements," and she further alludes to tax problems.

Executives at leading Taiwan-independent record and publishing companies suggest they are taking a wait-and-see approach. Joe Chen, regional manager for Rock International Music Publishing, notes that it is up to the majors to lead the way in handling royalties and publishing rights which, he says, those firms intend to impose upon Asian markets. "Nothing is settled yet, because the rate is not agreed," comments Chen. "But Rock will do whatever the five majors do."

At UFO Records, the Taiwanese indie that became part of Warner Music International last July, VP Daniel Chen echoes that sentiment. "The label that has stopped in the past is that the rate has not been set. Also, there is no association or other organization to collect the royalties."

In lieu of offering mechanical payments to local composers, companies such as Rock and UFO have long used a flat-fee system, ranging from \$122-\$1,870 (\$30,000-\$50,000 New Taiwanese) for use of lyrics and melodies.

In other Asian markets, the obstacles to mechanical royalty systems are more pronounced. For example, in Indonesia, where foreign firms are not allowed to operate independently, payments have traditionally fallen under the jurisdiction of Dutch society STEMA (Indonesia is a former Dutch colony). The multinational agencies have been keen to move away from this arrangement.

In the Philippines, copyright registration is not a requirement under local intellectual property laws. The majors feel it is easier to simply make payments among themselves. "We try to change the system. I don't expect smooth sailing this first year," says Rudy Ty, manager of BMG International's Philippines affiliate. "There surely will be some problems getting some small independents and some licensees to follow. Nevertheless, it's a start."

Joe Chen of Sony reiterates that point. "For the time being, [the proposals] just involve the five multinationals. But it is only a matter of time until the local companies and publishers are involved."

Yet some local firms fear they are being ignored at the expense of their international competitors. Executives there say if mechanicals don't reach the bottom rungs of the ladder, incentives to small publishers and songwriters will be lost. "It's about time that the guys who control the industry start to live up to their [royalty] responsibilities," says a Taiwan-based publisher. "But it would have been nice if they consulted us instead of doing it among themselves." Kong-ben Chang, managing director of MMA Music Group Asia, says the majors have before them an ideal situation to shape the system in a developing industry. "More than anything, Asia needs long-term stimulus for the people who sustain the industry and create high levels of productivity. Making sure mechanicals are paid to all publishers and songwriters is the best way to guarantee the future."

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## BETWEEN THE BUDGETS

by Geoff Mayfield

**SETTING BACK TO NORMAL:** The week that falls between Christmas and New Year's Day is one of the busiest shopping weeks in a music merchant's year, but the week that leads to the Christmas holiday will inevitably yield even higher numbers. This explains why an overwhelming majority of the titles on The Billboard 200 and our other SoundScan charts show week-over-week sales that they did in the previous week. Volume of sales on The Billboard 200 for this week's tracking period is almost double that of an average week, but the Christmas week's volume was almost triple that of an average week's take.

**ADDITION BY SUBTRACTION:** The anticipated sales decline means that in most cases albums that move up on this week's chart sold fewer units than they did in the previous week, but they manage to achieve higher rankings because their sales declines are smaller than the other titles that occupy that part of the chart. For example, Snoop Doggy Dogg, who had last week's No. 3 album, saw a 34% drop in sales, but since the titles in the top six experience sales declines that range from 44% to 51%, Dogg moved to the head of the pack to log his third week at No. 1. The drop in volume also means that titles that manage even modest increases make much larger chart strides than they would in most weeks. On a 4.5% gain, Pacermeister Winsl US3 rises up 72 places to No. 108, while a 4% jump pushes Rage Against The Machine forward 57 spots, to No. 90.

**SIGNS OF THE TIME (OF YEAR):** You don't need a master's degree in marketing to grasp the fact that sales on Christmas titles evaporate as soon as Christmas passes, and that's the case this week as eight seasonal titles disappear from The Billboard 200. ... The end of the gift-shopping season also means that a number of big-name artists see drastic sales declines on this week's chart. The other side of that coin—as proved most impressively by US3's aforementioned climb and the new peak scored at No. 28 by Arista rockie ant Aze Oe Base—is that it is easier for developing artists to make chart progress in January and February.

**DETAILS:** Janet Jackson's "janet," has been in the top 10 on The Billboard 200 for all of its 33 chart weeks and has spent all but six of those weeks in the top 10. Top Kidz's album "The Kidz" has been in the top 10 on the Heatseekers chart for Bad Religion's "Recipe For Hate," reflecting that album's move from independent distribution to Atlantic (Billboard, Sept. 4, 1993). This is the same album that originally appeared on Epitaph under artist name 96243. The chart performance reflects combined sales of both versions.

**SECOND TIME AROUND:** Jodeci's first album, "Forever My Lady," was on The Billboard 200 for 20 weeks last week. This week it marks its 10th week, with now last week's Hot Shot Debut at No. 27, leaps into the top 10 in just its second week (No. 8). Broadcast Data Systems reports that 74 R&B stations are playing the lead single "Cry For Me." Our research shows that 10 of the top 10 pop radio in Jan. 15, 25 B15-monitored top 40 stations are already on it.

**COMING BACK:** Radio activity and exposure from its featured role in "Ray's World 27" seem to be factors motivating an Aerosmith resurgence. The band was also an obvious presence on MTV's year-end countdown show, scoring two of the year's top 10 videos. Its latest album moves back into the top 10 (17-10) while "Pump" and "Permanent Vacation" both debut on Top Pop Catalog Albums. U2 "Deuces Are Wild" is the only debut entry on Album Rock Tracks; the band still owns two of that chart's top 10 spots.

# UPCOMING IN Billboard

A glance ahead at Billboard Specials

## DANCE

ISSUE DATE: JANUARY 22  
CLOSED

## PRE-MIDEM

ISSUE DATE: JANUARY 29  
AD CLOSE: JANUARY 7

## CANADA

ISSUE DATE: FEBRUARY 5  
AD CLOSE: JANUARY 11

## BRITS AROUND THE WORLD

ISSUE DATE: FEBRUARY 12  
AD CLOSE: JANUARY 19

## CLIFF RICHARD TRIBUTE

ISSUE DATE: FEBRUARY 12  
AD CLOSE: JANUARY 18

## CHILDREN'S ENTERTAINMENT

ISSUE DATE: FEBRUARY 19  
AD CLOSE: JANUARY 25

## LASERDISC

ISSUE DATE: FEBRUARY 26  
AD CLOSE: FEBRUARY 1

## COUNTRY RADIO SEMINAR

ISSUE DATE: MARCH 5  
AD CLOSE: FEBRUARY 8

## PRO-TAPE

ISSUE DATE: MARCH 12  
AD CLOSE: FEBRUARY 15

## THE BILLIE AWARDS

ISSUE DATE: MARCH 12  
AD CLOSE: FEBRUARY 15

## ROBERTSON TAYLOR 16TH ANNIVERSARY

ISSUE DATE: MARCH 19  
AD CLOSE: FEBRUARY 22

**BILLBOARD READERS TAKE ACTION AS A RESULT OF EDITORIAL CONTENT AND ADVERTISEMENTS IN SPECIALS:**

- OVER 1/3 BUY PRODUCTS
- OVER 1/3 CITE ADVERTISING INFLUENCES BUSINESS DECISIONS
- OVER 1/2 MADE LONG-DISTANCE CALLS

# The Billboard Bulletin....

EDITED BY IRV LICHMAN

## ITALY FOOLS STING CO NARROW

Italian police arrested three men Dec. 27 after they tried to swap 10,000 stolen copies of Sting's "Ten Summoner's Tales" for a \$30,000 ransom from Polygram Italy. The CDs were stolen in an armed robbery last year (Billboard, March 20). Arrests also have been made in Holland and the U.K.

## SECOND COUNTRY LABEL VIA MERCURY?

A spokesman for Mercury Records' Nashville division confirms that top label officials have visited the division to discuss establishing a second country label. She adds, however, that discussions are still in the "speculative" stage.

## BRITAN ADAMS ON HO CHI MINH TRAIL

Bryan Adams looks like he'll be the first top-name



Western act to perform in newly opened Vietnam. The Canadian rocker is to play Jan. 16 in Ho Chi Minh City (formerly Saigon).

He'll be playing two shows at a 2,100-seat venue. It's part of a 28-performance trek to Indonesia, Australia, New Zealand, and Japan.

## JOHN, RUPAUL TO HOST BRITS

Now that they've renado "Don't Go Breaking My Heart," Elton John and RuPaul will team up again to host the 1994 Brit Awards. Show

takes place Feb. 14 at London's historic Alexandra Palace; telecast is the following night in the U.K. The '94 Brit nominees will be announced Jan. 10, with the Stereo MC's, Apache Indian, Dina Carroll, and Suede among the favorites. In international categories, Björk is a likely candidate.

## EPIC SETS STREET PROMO UNIT

Epic Records is forming a new street promotion department that will place staff in New York and Los Angeles with possible support in key markets across the country. O.J. Wedlia is national director. Joining him is Rejina Brown, director, West Coast street promotions. A third person is slated for another New York post but has yet to be confirmed.

## NEW DEVELOPMENT UNIT AT VH-1

VH-1 has created a new post for program development, with Jay Mulvaney named VP in that area. He comes to the music video network from its sister channel, Nickelodeon/Nick At Night, where he was VP of program development. VH-1 management created the new position to formalize and centralize the network's commitment to original programming, says Mulvaney. "VH-1 is not an undeveloped beach front property," he says. Its first awards show is scheduled for June.

## GRANDIE WILL TO ARISTA U.S.

Arista U.K. will be the new home for Nigel Grainge and Chris Hill,

the team that ran the Chrysalis imprint Ensign until last summer. The A&R duo will be running an as-yet-unnamed imprint within Arista and working with managing director Diana Graham on other projects.

## SHIMMOS/GOODTIMES EXTEND W/YES

Exercise guru Richard Simmons and GoodTimes have a deal including five titles now in development. Two of his releases, "Sweat It To The Oldies" and "Deal-A-Meal," have sold 3 million and 7 million units, respectively.

## ONE STOP RECORD HOUSE SOLD

One Stop Record House, which runs a one-stop and the 13-unit Peppermint chain based in Atlanta, has signed a letter of intent to be sold to K.W.C. Management, an investment group headed up by Al Carter, formerly vice chairman of N.D.I. Video, a 28-unit Blockbuster-franchisee. In Chicago, Siring Ventures/Close Records is planning to close 11 stores.

## COHEN HEARS HOME/VA HOME ENT.

Richard Cohen, a former executive VP at Disney's Buena Vista Home Video, has been named president of MGM/UA Home Entertainment, the home video and electronic publishing arm of Metro-Goldwyn-Mayer Inc. The position replaces Graham. Cohen has video distribution rights to more than 4,700 titles.

# 'Dazzle' Dukes Out the Competition

**D**UICE IS HERE TO STAY: "Dazzey Daks" moves up to No. 32 on the Hot 100 Singles Sales chart, logging its 54th consecutive week. That's the longest run on any singles chart in history. "Fraulein" by Bobby Helms had a 52-week run on the country singles chart from March 1967 to March 1984. Eddy Arnold's "Bouquet Of Roses" racked up 54 weeks on the country chart between May 1948 and May 1949, although it was an interrupted run. Thanks to Rob Durkee of "American Top 40" for uncovering these amazing stats.

## THERE I'VE WHOOPIED IT

Again: A great number of Chart Beat readers have written about Tag Team's accomplishments over the past few weeks, but David Greene of Palo Alto, Calif., was the first to react to the group spending its 34th week in the top 10 with "Whoopi" (There It Is). That's more weeks in the top 10 during one chart run than any other single in the rock era. Chubby Checker's "The Twist" spent a total of 25 weeks in the top 10, but during two different chart runs. In 1960, "The Twist" remained in the top 10 for 12 weeks, and at the end of 1961 the single returned for another 13-week stay.

"Whoopi" breaks the record for longest chart stay in the top 10 set in 1956 by Elvis Presley with "Don't Be Cruel"/"Hound Dog," the two-sided smash that spent 21 weeks in the top 10. Tied for third place are "We're Gonna Rock Around The Clock" by Bill Haley & His Comets and "End Of The Road" by Boyz II Men, both with 19 weeks in the top 10. Four singles racked up 18 weeks in the top 10: "Autumn Leaves" by Roger Williams, "Memories To Remember" by The Four Lads, "So Rare" by Jimmy Dorsey, and "Just Walking In The Rain" by Johnnie Ray. There are four

singles with 17 weeks in the top 10 to their credit: "Lison Antigua" by Nelson Riddle, "The Green Door" by Jilted John, "Love Is A Headache" by The Four Aces, and "How Deep Is Your Love" by the Bee Gees.

## DRAW BACK YOUR BOW: This week's mail brought

several comments from readers who appreciated last week's list of the most successful Sam Cooke remakes. Unfortunately, one title was inadvertently left out: The Spinners included "Cupid" in its medley with an original song, "I've Loved You For A Long Time." That single peaked at No. 4 and is the most successful remake of a Cooke tune. Rod Stewart's "Having a Party" continues its quest to join the list of the 10 top Cooke remakes by bulleting up 10 places to No. 66.

## SHAKE IT UP BABY: The U.K.

singles chart dates back to Nov. 14, 1952. The very first No. 1 single on that chart was "Here In My Heart" by Al Martino. This week, a milestone is established as Great Britain experiences its 700th No. 1 single. The honor of being No. 700 falls to Chaka Demus & Pliers and not, as some might expect, to the 1960s' No. 1, the most successful version of "Twist And Shout" is the Beatles' recording, which peaked at No. 2 in 1964. The Isley Brothers' cover of the song peaked at No. 17 in 1975. In the U.S., the Beatles were No. 42. In the same year that Brian Poole and the Tremeloes took the song to No. 4, that is the first time the song has reached No. 1 in either the U.S. or the U.K. Historical note: The original 1961 version of "Twist And Shout" by the Top Notes failed to chart in either country.



by Fred Bronson





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"★★★★1/2"  
*Rolling Stone*

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